

THE ETUDE

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AN EDUCATIONAL
MUSICAL JOURNAL
THEO PRESSER PHILADELPHIA

THE ETUDE

NO. 12

[illegible]

Published by THEO. PRESSER, Phila., Pa.

THE ETUDE

been permanently cheapened, and will never go back to the old standard. Our manufacturers have learned to produce cheap pianos and small goods, and are now exporting them to every country on the globe. Had it not been for the hard school of adversity through which they passed, instruments might now have been selling at our old prices. The vast number of pianos turned out by our manufacturers in the past few years has thrown on the market a great number of squares and second-hand uprights, which can be purchased in any large city for from \$25.00 to \$50.00. These instruments, although nothing like the musical marvels our manufacturers are now turning out, are at least much better than the ancient chivalrous and apert from which Bach, Beethoven, and Hindel evoked immortal melodies.

Just as the cheapening of pianos and other instruments made it possible for every one to purchase an instrument, so the present era of good times has made it possible for parents to provide their children with a good teacher, to take them to concerts, and to give them other musical advantages. Musical projects of all kinds have also received great impetus. The number of good musical organizations on the road was never so large as this season; grand opera was never so well attended; subscription lists to orchestral funds and concerts are flourishing; choral societies are springing up; and, altogether, the progress of good music is proceeding by leaps and bounds. Last, but not least, the classes of music teachers, on whom all our musical progress really depends, are larger than ever before, and are continually increasing. The musical destiny of America is magnificent.

It is said that Kerry Mills, the author of car-ticking and heel-enticing two-steps, owes over \$100,000 worth of real estate in New York City, all bought with proceeds of the sale of "Georgia Can-necting," "Rastin on Parade," "Whistling Rufus," etc. This is more than Beethoven and Mozart received for all their immortal masterpieces. It was ever thus, however; the inventor of a patent hook and eye receives more than the inventor of the steam engine, and the writer of a modern play, sensational and degrading, gathers in more royalty than Shakespeare received for all his tragedies. The man who writes a sublime symphony appeals to the few, who are usually as poor as they are appreciative, while the man who produces a musical pull of the "rag time" stamp, heavily sugar-coated and easy to take and to digest, is sure of a rich reward in his own day and generation. It is said that Crowe, the Welsh composer of the "See-saw" waltz, received as much for that one piece as Beethoven did for his nine symphonies.

A MOTION is on foot to send one of our best American orchestras to Europe to the Paris Exposition to show the Europeans that the American public supports and appreciates something besides negro melodies, Indian waltzes, and "Yankee Doodle." The choice would probably fall on either the Boston Symphony Orchestra or Theodore Thomas' Chicago Orchestra. There is little doubt that the playing of either would create a sensation in Europe, where people can still be found who think that Buffalo Bill's show represents life in the United States as it exists today, who think Chicago is a wild frontier town, and that Omaha is an Indian camp. Besides the two orchestras named, we have at least a dozen symphony orchestras in the United States whose playing would create unbounded amazement in Europe as coming from a land which many Europeans still consider semi-barbarous.

THINK of a transcendental realm into which the human consciousness at times can climb, where words, and even thoughts, are lost. He who has never felt that inmost thrill of blessed union which bearded virtue utterance has never known music. Take, for instance, the benedictions of the solemn "Mass in D-major" by Beethoven. Here a long-extended obbligato of the violin, in its extreme altitudes of elevation, of spiritual calm, of intense human pathos, the full realization of which is an experi-

ence of a lifetime. Again, those wonderful last quartets of Beethoven, and, in a lesser degree, his last five sonatas for the piano solo, are touched with this mystical light, this "light that never was on sea or land," which not to have felt is a misfortune. There are things in the "German Requiem" of Brahms, and in the "Matthew Passion" of J. S. Bach, and in many other passages of the great composers—such as the dirge over "Sigfried" in Wagner's "Götterdämmerung," and certain denouements of more than mortal misery in the "Marked" of Tchaikovsky, besides many another supreme moment, certainly not forgetting the adagio and the choral finale of Beethoven's "Ninth Symphony,"—which contain this ineffable beauty, and touch the soul too deep for tears, as the poet Wordsworth said of the beauty of flowers. But how am I to get at this inward mystical meaning and charm of music, do you ask? There is one simple yet comprehensive rule—be a man as well as a musician. Do not think that technic and intellectual comprehension of structure is the be-all and end-all of your art. Treat your art and treat yourself as something sacred. Music is a mirror; like the sea, it is deep and in it you may find many a treasure not hinted at upon the surface.

SUGGESTIVE THOUGHTS FOR TEACHERS.

BY CHARLES W. LONDON.

WHEN a pupil plays wrongly through established habit, show the right way, then play the wrong way in an exaggerated manner, then the right way again. Contrast is of great value to the teacher.

Never show impatience; never allow yourself to feel impatient.

Put your facts point foremost. Illustrate from facts familiar to your pupil's every day life. Never use an illustration that must be explained and further illustrated.

When you have found an improved way, or have found new light on a subject and you wish to teach it, do not say, "I was wrong," but "here is a more recent and improved way of doing this that I am glad to show you."

The choice of teaching pieces is the most important and most difficult duty in a teacher's work. Seldom give pieces that you know will be difficult to the pupil. Keep a record of the pieces given to each pupil in an index, record-refined blank book; this is invaluable for reference in reviews and when making out orders for your music dealer.

Too difficult music discourages pupils, and prevents them from playing continuously enough and in unbroken rhythm for an effective expression.

Too easy music makes the pupil feel as if his teacher had a poor opinion of his ability, and he takes no pleasure in its practice because he feels it beneath his dignity and attainments.

It is what our pupils say of and about us that makes our classes larger. Win your pupil's respect for your character and personality as well as for your musicianship and teaching ability.

Learn the difference between words of appreciation and commendation and those of flattery; for our patrons and pupils already know and recognize the difference on hearing them.

Do as much studio teaching as possible, and as little from home to home as you can.

Do not say "do not make such a mistake," but "it will be better if correctly done, thus."

Teach every exercise, étude, and piece in such a way as to fully occupy the pupil's mind.

The mind of the pupil can be kept active in his playing if he is trying to get true time-values, correct tempo, certain tone or touch effects, accents, unaccents, crescendos, diminuendos, climax, phrasing, and general expression.

You will find a semiannual examination of your pupils in music to be a wonderful stimulus to thorough and solid work.

Keep parents informed of the progress of their children, and get the mother's efficient help for better work when ever it is needed.

A good grand piano, because of its better action and tone, is a studio necessity.

Do you do enough personal practice to keep up your best pieces and also to learn an occasional new one?

Show more satisfaction for work well done: commend more; it is a great inspiration, especially to a discouraged pupil.

An hour of brain-filled practice is worth five of thoughtless drumming.

The staying power of bad habits will fade away if you will put the faultily played piece by for a few weeks, then take it up especially for correction.

Will-force is as necessary to cultivate as is technic. Self-criticism should be more developed; then advancement will be more rapid.

Good teachers do not dwell on the commonplace and self-evident facts of notation, time values, etc.

Nothing less than your best is ever good enough work to do for your pupils.

QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, OR THE QUESTIONS WILL RECEIVE NO ATTENTION. IN NO CASE WILL THE WRITER'S NAME BE PRINTED IN THE QUESTIONS IN THE ETUDE. Questions that have no general interest will not receive attention.]

A. K.—1. What is a measure?

A measure is a group of strong and weak pulses. Pulses group themselves in fours or threes—that is to say, a strong pulse is followed by one weak pulse; two by two, or by two weak pulses, forming triple measure. These are really the true measures, but for convenience in reading, two double measures are often combined and called a quadruple measure; two triple measures combine to form a six-pulse measure; three triple measures combine to form a nine-pulse measure; four triple measures combine to form a twelve-pulse measure, etc.

The most logical, shortest, clearest, and best definition of measure is "a group of strong and weak pulses." The consciousness and cleanness of this definition become more apparent if contrasted with the old, hanging, illogical, and unsatisfactory definition,—"a measure is a space between two bars"—or, "what is much more," "a measure is a portion of time"; so is a minute, a day, and a month a "portion of time."

2. For what are bars used?

To show the strong pulse of measure; they have no other significance.

3. How is a measure represented (not indicated)?

By the space between two bars—"or," what is much more, "a measure is a portion of time"; so is a minute, a day, and a month a "portion of time."

4. Does the first measure always begin with the first note of a composition?

No. The first measure begins with the first note only when the composition commences with a full measure. In this connection I would like to draw attention to the term "pulse" as being the best name for the mental throbb which one always feels when listening to, or thinking of, music. The term "beat" is the best possible name for the outward manifestation of the pulse, and should be used exclusively in that sense. If our teachers would adopt the term "pulse" as the name of the mental rhythmic throbb or pulsation, and the term "beat" as the name of the outward manifestation of such mental pulsation, our nomenclature would be greatly benefited.—H. R. PALMER.

M. A. S.—Liszt's method of piano playing is based upon the following simple but effective principles: Firstly, highest muscular development of the fingers, hand, and forearm, and to this end exercises of his invention are famous among his pupils. Secondly, the producing of any desired musical effect through the technical means that will best accomplish it. In executing these movements, as well as in rapid scale passages and in trills, there must be entire independence of each separate finger. In playing trills his pupils are taught to take the first two notes together for more brilliant effect. Chords are played with the fingers extended nearly flat. Thirdly, and above all, he insists upon entire dedication of the muscles not called into play, his theory being that

more beautiful effects may be produced and greater strength developed through perfect relaxation of the body while the strength is sent through concentration into the muscles of the hands and fingers.

E. M. H.—Answer to question on apparent change of pitch due to same note in different parts of organ.

The fact that when one passes a train while the bell is ringing the sound seems to pitch along the chromatic scale, has been noted by all the editors of THE ETUDE, one of whom referred the question to the celebrated scientist, A. E. Doherty, who has here given a very clear answer to the phenomenon:

"We judge of the pitch of a sound by the number of vibrations that reach the ear per second. Suppose the value of a sound be 1100 feet per second; also suppose that at that distance from the observer, a bell making one hundred vibrations a second should have its sound maintained. If the observer stood still, he would receive a hundred waves per second, and the pitch of the sound would be the same as if he were near to the bell. If, now, the observer should move toward the bell while it sounded, he would receive a greater number of waves per second than if he stood still, and the pitch of the sound would appear to be higher. Suppose he should go half the distance to the bell in a second, he would then hear out only the hundred waves he would have heard if he stood still, but he would meet fifty waves more. One hundred and fifty waves instead of one hundred, and this would result in an apparent rise in pitch of a musical fifth, which is the ratio of 5 to 2 in the scale.

If one should move toward the source of sound the whole 1100 feet in the second, he would meet two hundred waves, and the rise in pitch would be an octave. Any slower rates of motion would give less change. If one should move away from the source of sound, the pitch would be lowered, because a less number of waves would reach him per second.

In the case either of these conditions may obtain, and one may often detect the change in pitch of the engine bell, especially when it passes by rapidly.—A. E. DOHERTY.

A. P.—A sharp, flat, or natural affects only the note on the same degree. In the example given, C-sharp (third space C) followed by C (second ledger line)—like upper C-sharp does not cancel sign to make it C-natural. "E-flat"—the meaning of which is old-fashioned or old—refers to a style of musical composition in antique mode.

L. M. P.—A double time signature, like 2/2, signifies that there are alternate measures of 2 and 4, or else an occasional introduction of 3/4 measures in the prevailing 2/2. It is a little-used rhythmic form, but there was at one time a fancy for writing hymns in alternate measures of 2 and 4 time.

J. M. M.—Wolfgang Amadeus Mozart is pronounced *Wolfgang Amadeus* (like long English) *Amadeus*. Some give the usual English sound to the s.

F. V.—1. Jean Baptiste Lully, 1632-1687, is credited with having been the inventor of the opera overture. The earlier composers had only little preludes to their works. His form consisted of a slow introduction, generally repeated and followed by an allegro in the figure style. Occasionally a movement in some other form of the same general principles of form which govern the first movement of a symphony or sonata without the repetition of the first section.

A. Alessandro Scarlatti, 1659-1725, has been credited with having introduced the practice of having in an aria repetition of the first part; and of having used the first octavo ritardando, which is possibly what you mean by "intermittent" in your question. Handel developed both these practices to a considerable extent.

New Publications

THE NATIONAL MUSIC OF AMERICA AND ITS SOURCES. 320 pp. LOUIS C. ELSON. Published by L. C. PAOR & CO., Boston.

In this volume Mr. Elson has made the most of what is in itself a rather slender theme. Fortunately, he has not confined it to the narrow lines indicated by his title, America being taken in the common, if indefensible, acceptance of the term as meaning only that portion of the continent known as the United States. In addition to a thorough study of his especial topic the book includes a succinct history of the development of musical art in our country, from the few Psalm tunes which formed the scanty musical equipment of the Pilgrim Fathers, down to the choral and orchestral organizations of the present day. One interesting chapter is also devoted to the national songs of other countries—England, Scotland, France, Germany. The author explains their introduction in this connection by the influence which

they have directly exerted upon American music. Another incidental point of great interest brought out by Mr. Elson, and one which is by no means generally understood, is, that the Pilgrim Fathers were not Puritans. The latter considered themselves members of the Church of England, though greatly dissatisfied with conditions in that communion, while the former were separatists who had renounced that church and had formed a community by themselves, and were at times greatly persecuted by the Puritans. Plymouth was settled by Pilgrims, Boston by Puritans, but in time the two sects merged as Congregationalists.

The germs of American national music are to be found in the congregational singing of the early New England colonies. Music was regarded merely as a peg on which to hang the crude, almost grotesque, versification of the Psalms then in use. To judge from accounts which have come down to us, never was there a more unpromising beginning for a national art. Singing God's praises by note was thought impious, if not actually blasphemous, and thus great confusion resulted. So little attention was paid to time that the singers were often two words apart, which a contemporary describes as "producing noises so hideous and disorderly as is bad beyond expression." Little by little order was drawn from this chaos; singing by note introduced, lining out the hymns abandoned, etc., and, last of all, organs were allowed in the churches. Each stage of re-formation was, as is always the case, ardently opposed by the youthful element, and as stubbornly opposed by their elders, who, as it also always happens, fought in a losing cause.

The first American composer was William Billings, a tanner, born in 1746, and died in 1800. His weird, so-called "fuguing tunes" sometimes appear on programs of "Old Folks' Concerts" of the present day. He receives more consideration from Mr. Elson than most critics are inclined to grant him. Crude and ludicrous as are some of his attempts at choral music, a better composer would have failed to appeal to the public of that time. He paved the way for men of more ability, among whom Oliver Holden deserves special mention as the composer of "Coronation." Boston was the center of musical influence, in 1815 the Handel and Haydn Society was organized, and in 1818 gave the first complete performance of an oratorio in America—"The Messiah."

National songs are the result of national strains. Hence, we find "Yankee Doodle" identified with the Revolutionary War; "Hail Columbia" due to a warlike spirit in 1798, when it was thought that war with France was inevitable. "The Star-spangled Banner" arose from an incident in the war of 1812; "Tillie" and "John Brown's Body" were first sung by soldiers during the Civil War. Curiously enough, the poet, and not the musician, seems to be inspired on these occasions. There is hardly an instance of a musician creating the music to a national song; the music is generally borrowed from artists already in existence, and in many cases of uncertain origin and but little musical worth. Mr. Elson has made careful inquiry into the history of these airs, and has done much toward placing a doubtful subject in a clearer light.

LOVE LETTERS OF A MUSICIAN. 170 pp. MYRTLE REED. G. D. PUTNAM'S SONS, New York.

The musician who writes these letters is more sympathetic than even the majority of musicians, who have the name of being an unpractical race. He is a poor violinist, living in a garret, victim of what he believes a hopeless passion—since he has vowed never to ask the lady of his love to share a lot of privation and poverty. He finds great consolation in writing, and his letters to her, which he has converted, by a little made for the purpose, into an impromptu post-office. He furthermore proves his unpracticality by paradoxically declaring that he will always look for answers to his letters, though he shall never know of them nor of his love.

It hardly requires the pseudonym "Myrtle Reed" to assure us that the author is a woman. Her violin is

feminine rather than masculine, *vide* "the funny little spots all over the page? They are tears—men have no power to wring them from me, but you—!" Thus does not prevent the letters, if at times dangerously rhapsodic, from containing much that is poetic and tender. Some charming descriptions of nature are given with a light, unerring hand; and "The Mating Call," *allergic* piece, prefaced by a phrase from MacDowell's "Robin," has even a touch of dry humor in its whimsical sketch of a bird courtship.

Each letter is headed by a musical quotation, and these quotations have for the most part been chosen with such tact and fine sense of fitness to the situation that it is a pleasure to the musician merely to turn the leaves of the book. For instance, the letter "A whole lot Dawn"—for this up-to-date musician reads a hymn—has for a heading the opening measure of Schumann's romantic song, "Hark! Hark! The Lark." "April's Lady" is introduced by Mendelssohn's "Spring Song," and the "Children of the Air"—thus introduced by Chopin's gossamer-like "Faisade G-flat," op. 88.

On reaching the last letter the reviewer was not a little relieved at seeing "A Wedding March," *jubilate*, and, on turning the leaf, to find the first two phrases of the bridal chorus from "Lohengrin." Even a less experienced novel reader might have anticipated such a denouement. It seems that our young violinist has conveniently attacked by a violent illness, his impudently post office was discovered by his friends, the letters brought to light and despatched to their destination. The fair one was touched by the revelation of his hopeless love, and when he recovered consciousness it was to find her at his bedside. Then, as is all well-regulated love stories, with the strains of the wedding march the curtain drops abruptly.

STARS OF THE OPERA. 200 pp. MABEL WAGNALLA. FUNK AND WAGNALLA COMPANY, New York.

Mrs. Wagnalla's book is eminently readable, and prepared on a somewhat novel plan. It contains personal interviews with a number of the greatest operatic singers of the present day: M. Marcella Benichou, the Eames, Emma Calvé, Lillian Nordau, Lilli Lehmann, Nellie Melba, and a description of twelve operas, music and plot, in which these singers have won their greatest triumphs. There are also many illustrations—portraits of the artists in costume and otherwise—which add greatly to the interest of the volume. The opera described are, for the most part, those most frequently heard on the contemporary stage—"Faust," "Romeo and Juliet," "Lohengrin," "Aida," "Carmen," "Huguenots," "Pagliacci," etc. The descriptions are clear and accurate, and include the salient dramatic events and musical characteristics of each work.

The most interesting part of the book is that relating the writer's interviews with the singers named. They are by no means conventional interviews. Mrs. Wagnalla, with keen musical instinct, has pressed beyond the show into the substance. "How fully you do us, and in no measure tired, of the tediousness of the stage of these days of song, but also makes it clear that strength of character, severe musical training, and, especially, beauty of voice, are such a necessity for the singer of these days, and has done much toward placing a doubtful subject in a clearer light.

This book is modestly dedicated "to those who love music but have no opportunity to find it in themselves with grand organs." The reviewer is of the opinion that even those familiar with grand opera can hardly fail to find both pleasure and instruction from its pages.

BY CLARA A. KORN.

ONE of the favorite assertions of my former teacher, Dr. Anton Dvorik, was that a person may possess great musical talent and yet not have the making of a capable musician in him. This sounds paradoxical, but nevertheless true. In very few cases do one's most talented pupils ever become good musicians, for the reason that they are usually flighty, insincere, and abnormally opposed to hard work or mental exertion.

The most conspicuous case that ever presented itself to me personally was that of a young woman, some twenty years of age, an organist, who was "dying to compose a fugue." My conscience as an individual would not permit me to allow this young person to expire, with the means of rescue in my grasp, so I started in with great energy, earnestness, and determination to teach her how to build the desired composition.

The young lady in question was of poetic appearance, with large, black, hungry-looking eyes, and she was brimful of fugue themes. She confessed that these themes were constantly revolving and rotating within her cerebrum, that they dispirited, slumber, and made her miserable, and that she would never in her life be happy until these subjects had been captured, placed on paper, and manipulated even according to the wisdom of Johann Sebastian Bach. She was sure that her themes and their subsequent development would rival those of the great contrapuntist if she could only succeed in securing the requisite theoretic instruction. She had studied harmony, counterpoint, etc., with some of our prominent male pedagogues, had learned from them "all that they ever knew," and would intrust her fugue development to no one but me.

Greatly flattered at this display of confidence, I took exceptional pains to do justice to this particular pupil, and felt that there was a great opportunity. At the first lesson she played one of the many themes which had made such havoc of her peace of mind, and verily it was a beautiful theme. I told her so, and set her to wrestling with the writing of it. It was a great struggle. That theme would not down on commonplace paper, and I could not help but scoff at this ignorance of a person who had studied harmony and counterpoint for three years with our best masters. The young lady shed a tear, and sadly proclaimed that, despite their reputation, these masters had been, one and all, "no good."

During this first lesson I succeeded in tutoring her thoroughly in the writing of the subject and its division into measures, etc.; and, to insure her retention of my instructions, I told her to bring me, for her next lesson, as many of her fugue themes as she could write. "On no condition will I allow you to play them for me until they are down on paper."

My success was extraordinary. When she again came she had six or seven very useful and rhythmic ideas already accurately written out, and after having corrected them, I permitted her, as a reward of merit, to play them on the piano. Upon finishing, she turned about on the stool and gleefully exclaimed, "Ain't I great? Did you ever see such talent?" I replied with the utmost truthfulness that I never had, and forthwith proceeded to demonstrate the development of her first fugal inspiration. She was all attention, asked many questions to the point, seemed interested and eager for enlightenment, and I felt at that time that the great masters with whom she had previously studied were indeed hollow shams.

Not to confuse her with too much information, I gave her a very short lesson, covering about three lines, requesting her to be very judicious in her choice of chords, etc., and to faithfully follow my leading. As I did not doubt her obedience for a moment, imagine my dismay when she appeared at her next lesson with but four or five measures written, and an alarming array of new fugue themes. I was greatly displeased, and I told her so. I pointed out that she had a sufficient quantity of subjects on hand to keep her busy for a year, and that additional ones were therefore superfluous. I thereupon went thoroughly over the previous lesson, explained and

counseled, and insisted that I would have no more new themes on any condition until this first fugue was finished. But she appeared restless, uninterested, and disappointed. At the next lesson she appeared with no theme worked out, nothing done. She did not dare write any more fragments, but her head was full of them, and she was in a perfect fidget to play them.

"How do you ever expect to understand or compose a fugue if you do not try to learn?" asked I.

"I do try," and she burst into tears; "I am determined to learn, and I try very hard, but those themes will get into my head and I can't think of anything else until I have settled them. I'm too talented, that's the trouble, and I just simply can't study like other people who have no talent."

This was a highly original excuse, but, not to be beguiled by it, I determined to adopt heroic measures, and to superintend the progress of fugue No. 1 in person. It was an almost hopeless task. In the midst of an explanation or instruction she would jump up, exclaiming, "There! I have another theme! Let me play it!" Whereupon I would insist on her remaining just where she was and finishing her work. This was, apparently, more than she could endure; for she never came again—she wrote no explanation, she took no leave, but simply disappeared. Two years later I heard that she was in another city studying the violin.

This merely goes to prove that a grain of application is upon occasion more valuable than a pound of talent.

THE SOCIAL ELEMENT IN SUCCESS.

BY HENRY C. LAHER.

THERE are many teachers in all cities who, after having spent large sums of money and several years in procuring the best possible musical education, still fail to make the success which they feel should follow their efforts. There may be diverse reasons for this want of success, but one of the most prominent is the lack of ability to realize the importance of attention to the demands of society.

It is not by any means necessary that music teachers should cultivate snobbery, or give themselves up to the vain and silly amusements that are often considered to be synonymous with what is known as "society"; but a music teacher should realize that his profession has a direct influence upon, and is directly affected by, other people. The teacher can not live by himself and for himself, and shut himself up in himself. The student who practices and studies twelve hours a day, and devotes the remainder of the twenty-four hours to eating and sleeping, may gain a great deal in the matters of knowledge and technique, but he will dwarf himself in other respects, and his gain in life at the end of a given time will be somewhat doubtful. In the same way the teacher who shuts himself up in his studio and expects pupils to come with news, papers, and letters, and to put a card in the newspaper, will soon begin to wonder what is the matter with the world, and to deplore the fact that such excellent talent as his is not appreciated.

He must remember that it is considered more blessed to give than to receive—a maxim which may seem somewhat difficult to reconcile with business principles, if accepted simply as a half-headed statement, but one of business. This maxim, contains the very essence of business. This maxim is supported by another: "Cast thy bread upon the waters, and after many days it shall return." And this contains the first principles of advertising. Advertising does not consist merely of making announcements in the newspapers and journals, but may be understood to include all that which tends to bring the teacher in touch with the public; and the "giving" does not mean merely spending money, or playing for nothing at church societies, but it includes that which is still more important—the giving of time and personal effort to be agreeable, oftentimes when one would very much prefer to be comfortably enjoying the quiet of home.

The value of a "social boom" is generally recognized, and by such a method some teachers are able to achieve success, so far as it means the acquisition of pupils.

Thus we find that the most prominent teachers are not always those who are the best musicians or the most capable teachers, although they must have sufficient ability to maintain the position into which they have been hoisted by their friends. Without the necessary ability they would soon sink out of sight. But there are many good teachers who think that because they have no influential friend who will "boom" them, they have a very small chance of success. Perhaps the way may be more difficult, but their success also may be more lasting. There are some people who are not at all qualified to retire in society; they may perhaps be diffident and retiring, lacking in the capacity for small talk, which places people at their ease in social functions. Naturally, these people do not attract, but unless they have something to give they can not expect to receive, and the something which they must give is that which they are capable of, quite probably, as trivial and also an effort to be agreeable and to give some of their time to social trivialities. They must remember that they hope to live by the people whom they meet, and who perhaps set a high value on social functions; and if they wish to succeed, they will find no better way than by giving, not their professional capital, but affability and human sympathy.

Human sympathy may seem a strange expression to use in this connection, but people gather together to give and to receive human sympathy. Few people pretend to exhibit learning or talent at social gatherings. Few regard them as anything but a relaxation from the heavier duties of life, and as opportunities for mingling with their fellow-beings. Therefore, all meet together in human sympathy, and each is expected to give a little from his store of that article.

The work of the music teacher is not confined to the studio. People live by an interchange of commodities, and we must all appear upon the social market place, not directly to dispose of our wares, but to keep the rest of the world in mind of the fact of our existence. No clergyman would be considered worthy of his charge unless he frequently met his flock for the purpose of saying a few ordinary words and then. No lawyer would make much of a success if he confined himself strictly to his professional duties. He extends his acquaintance, and incidentally builds up his clientele by being on hand at social functions. He does not pretend to expound legal doctrines on those occasions any more than the clergyman takes such opportunities for preaching sermons, or the literary man proceeds to discuss etymology or literary form; but they all meet together and say silly things, and what is more, they seem to enjoy it.

There is no reason why the music teacher should form any exception to the rule. It is not necessary for him to enter upon discussions of technique or the merits of this or that method. In fact, the less he talks "shop" the better he will be liked, and he will find that those of his acquaintance who want to talk business will look him up at his studio, and the acquaintance begun through social trivialities may become a paying business connection.

—Let not a day pass, if possible, without having heard some fine music, read a noble poem, or seen a beautiful picture.—Goethe.

—Brahms, it would appear, was possessed of a horror of autograph seekers and of callers in general, and, like many a celebrated man before him, took a delight in escaping from their clutches as often as he could. One of the best anecdotes we have heard about him runs as follows:

He was just leaving his house one day when a long-haired youth, with a bundle of music under his arm, hailed him.

"Can you tell me where Dr. Brahms lives?"

"Certainly," replied the Doctor, in his most amiable manner, "in this house, on three nights"; and, so saying, he hurried away, and the long-haired youth climbed the stairs.

MUSICAL ITEMS

MISS MAUD POWELL has been playing successfully in London.

THE Handel and Haydn Society, Boston, has elected Emil Mollenhauer their conductor.

CHARLOTTE VON EMBDEN, Heinrich Heine's only sister, died in Hamburg, October 14th.

THE distinguished mandolinist, Giuseppe Tomassini, died in Milan recently, aged thirty-six.

THE Marien Theater in St. Petersburg announces Cesar Qui's new opera, "The Saracen."

NICKRISH will give a series of orchestral concerts with the Berlin Orchestra at the Paris Exposition.

SIDNEY, Australia, has the biggest organ in the world. The city hall, in which it stands, seats 6000 people.

THE Court Theater in Vienna has recently produced Rubinstein's opera, "The Demon," very successfully.

MR. WILLY BURMEISTER has lately given two concerts in Bremen; both received good notices from his critics.

ROSA SUCHER entered the Klindworth-Scharwenka Conservatory of Music, in Berlin, as professor, on October 1st.

GOLDMARK's new opera in two acts, "Die Kriegsgesänge," has been successfully produced in the opera-house in Hamburg.

A TABLE commemorating the student life of Brahms and Joachim in Göttingen has been placed on the house where they lived together in 1853.

PROFESSOR WILHELM SPREITZ, the celebrated music teacher, pianist, editor, composer, and director, died in Stuttgart, October 16th, aged sixty-three.

TWO Beethovenian operas will be given this season in Berlin; one by Siegfried Wagner, the other by Oscar Meiericke on the romantic tale by Martin Boehm.

THE Duesberg Quartet opened its chamber-music concerts in Vienna this week (among other numbers) a vocal quartet accompanied by the guitar. The novelty was well received.

THERESA CARREÑO is delighting Germany with MacDowell's new "Concerto in D-minor." The Germans find the work graceful and excellent for the artist as a concert virtuoso piece.

THE National Student League Musical Society, Arthur Sullivan, president, held its first concert in the Royal Opera-house, Covent Garden, early in October. Hundreds were turned away.

AMONG the soloists of the subscription concerts in Moscow, the names of Theresa Carreño, Alfred Reineuwer, and Frederick Lamond, pianists; Madame Mella, Irma Sanger, Sethe, and Yasye, violinists, occur.

COINCIDENT with the fifteenth anniversary of Chopin's death, the "Warsaw Echo" published a Chopin number; while the Polish musicians resident in Paris held a memorial service, and decorated his grave in Père la Chaise.

A PAIR of musical prodigies, the Kroeber brothers (Richard, aged thirteen, a violinist, and Hugo, aged eleven, a pianist) have been well received in Zwicken, from which point they begin their musical pilgrimage for life.

A COMMITTEE has been formed in Warsaw to establish a philanthropic society on the model of the Gewandhaus of Leipzig. Many members of the nobility, the wealthy residents of Warsaw, and many artists,—among others Mr. Paderewski and Mr. Jean de Reszke,—have subscribed a capital of 500,000 francs to build a concert hall, and to constitute a financial foundation.

BIZET's opera, "L'Arlesienne," founded on Daudet's drama, has been given lately in the New Royal Opera-

house in Berlin, and for the first time in that city. Edouard Colonne went to Berlin expressly to direct the first performance, which was enthusiastically received.

SAINT-SAËNS' "Javotte" which has been recently given at the Opera Comique, Paris, and is announced for presentation by various opera-houses in Austria and Germany, has won great favor by its fine melodic music. It will certainly find its way across the water in transcriptions.

THE Museum Library of the Paris Opera has recently received a precious gift, the piano of Alboni, on which she studied her glories. A plate placed on the piano by Alboni herself shows that she purchased it in 1849, the year of her entrance to the opera; it is placed by the piano of Spontini.

MR. FREDERICK COWEN has been elected conductor of the London Philharmonic Orchestra in place of Sir Alexander Mackenzie, resigned. Mr. Cowen has already been conductor (from 1888 to 1892), but was deposed on account of violating the rule of the Society that no conductor should address the public.

SARASATE and Dr. Neitzel have been making a two months' tour of Great Britain. Sarasate writes that on the occasion of one of his concerts in London the fog was so thick that he could not see the audience, but that he was playing, and that the applause of this hidden audience sounded like a discharge of fireworks in the distance.

AN Institute of Musical History, the first in Austria, has been founded in the Vienna University. It starts off with a gift from the Archduke Eugene of 1000 florins; the collective editions of Handel's works by the Duke of Cumberland, a grand piano by Bossendorfer, and an ethnologic collection of musical instruments by Dr. Neustadtl, besides various gifts of music and books on music.

GERMANY has just celebrated the centennial anniversary of the death of Karl Ditters, of Dittersdorf (1739-1799), the founder of German comic opera. Ditters commenced his career as violinist virtuoso at twelve years of age. His first work in the field which he made his own was an opera, "Amore in Musica." His "Doktor und Apotheker" is regarded by his countrymen as one of the best operatic creations of his day.

SMETANA's comic opera, "The Sold Bride," is becoming more and more a necessary feature of the operas in Austria and German cities. The "Music of the Modern World" was the first to translate into English the vocal quartet accompanied by the guitar. The novelty was well received.

THE Guildhall School of Music, the largest conservatory in London, publishes its report for the last school year. Receipts for tuition, \$100,000, of which \$117,500.00 were expended in salaries, and the remainder covered the running expenses. The tuition fees varied from \$1.50 to \$3.80 an hour. One violin teacher, one singing teacher, and one piano teacher each received \$3200.00 a year; ten teachers received \$3000.00; while thirteen obtained only \$1500.00, the lowest salary paid.

THROUGH the efforts of Herr Karl Claudius, Stockholm has acquired a museum of musical history. The foundation of the new museum is a collection of rare and old musical instruments, the gift of Herr Claudius. Additional gifts have brought the number of specimens up to seventy. An English cleric, signed "Henricus Beck fecit, anno 1775, Bond Street, Golden Square," is specially interesting on account of its easy repetition, although half four years before Erard's visit to London.

BERLIN has lately heard Rimsky-Korsakoff's "Symphony of Antar." The "program" of the work is furnished by the Arabian world that recites the loves and adventures of Antar and a desert heroine; the pair being a sort of "Siegfried" and "Brunhilde" of the Arabian sort. Mahomet Ali greatly admired the book, and recited it to the personal of his followers. He commented it to the personal of his followers. The oriental symphony based on this story is in four orchestral fantasies, very poetic and artistic in tone-color. The interest constantly increases as the work progresses to a grand climax.

The suit began on account of Giuseppe Verdi against the Electric Society for having incurred by the duplicate production in a second hall of the music of his opera, "Ripetoletto," by telephonic connection with the opera house where it was being produced, has been decided in favor of the plaintiff. The composer received five francs as damages for each such duplication; and the Electric Society were enjoined from giving such concerts without proper arrangements with the composers whose copyrights may be involved.

PIETRO MASCAONI has recently given a concert in the Victoria Hall, at La Scala, Milan, of which the following pieces formed the foundation of the program: Overture to "Lisiani," by Ponchielli; "Symphony No. 2," Goldmark; prelude to the opera of "Iris," Mascagni; symphonic poem, "Saul," Razihi; "Trümmerei" (and a scherzo from a quartet), Schumann, played by strings; overture to "Tannhäuser," Wagner. The interesting feature of this program is the number of symphonic pieces, by no means novelties at La Scala, by composers unheard in America. Mascagni's nine-year-old son played in the orchestra.

The concert tour of the La Scala Orchestra has begun in South Germany with great success. The organization has been strengthened by nineteen players. Meanwhile, Mascagni's opera "Iris" has been produced in Frankfurt to a very enthusiastic audience. The first night of "Iris" in Italy was a complete failure as far as interesting the hearers was concerned. The plot is philosophic, the scene and costume Japanese, the style extremely pathetic. The music, which fell cold on Italian ears, transplanted to the more serious temperament of Germany, turns out to be full of warm melody, delicate orchestration, and fine poetry.

DON PRINOT has found an old church in Milan, Santa Maria della Pace, now long since secularized, which is to be converted into a concert hall for the performance of his oratorios. It will be opened next May, with a new work by this indefatigable composer, "The Massacre of the Innocents," and the sixth great composition by the master. Meantime the King of Italy has named Don Lorenzo Perosi as grand officer of the order of St. Mauritius and St. Lazarus. It must be acknowledged, however, that the music of the young composer which has been heard in New York in mass for male voices given in St. Patrick's Cathedral has not found admirers.

THE "Frankfurter Zeitung" calls attention to the wealth of literary material, almost untouched, which exists in the correspondence of the late Ferdinand Heiler. This correspondence, collected in four large leather books, is in the possession of the City of Cologne. It contains letters from almost all the musical and literary celebrities who were contemporaries of the great musician. In particular a complete correspondence with Berthold Auerbach, well known in America by his novel, "The Villa on the Rhine." The series of Heiler's autographic treasures begins with a pretty note from Goethe addressed to the young pianist, and closing with a view of complimentary poetry.

PRIZE-ESSAY COMPETITION.

THE ETUDE offers four prizes for essays, as follows:

First Prize	\$25.00
Second Prize	15.00
Third Prize	10.00
Fourth Prize	5.00

The conditions governing competitors are very simple. Write on one side of paper only, and type-written if possible.

Place your name and address on the article, and mark it for "Prize competition," and address THE ETUDE, 1705 Chestnut Street, Philadelphia.

A contestant may enter more than one essay. The length should be 1500 words, or about two columns of the journal.

The subject matter should be in keeping with the character of the journal. Stories, historic matter, or articles in praise or the power of a note are not so desirable as topics that are vital to the teacher's work.

Competition is open to all. Closes March 1, 1900.

BY W. J. BALZEL.

It is very probable that many an ambitious student of music has fancied himself a genius, or been flattered into the belief that he is, or has wished that he were, a true and undoubted genius.

There is reason why such a wish should arise. The history of music brings to our notice name after name of those gifted with undoubted genius in the art-names that blaze in the temple of fame along with those of others in science, literature, and statesmanship. Then, too, it is not only great and enduring fame that has been the reward of the geniuses of music. Not a few of them won wealth, and many of them acquired a competence much beyond that which is the lot of the average man. The highest circles of society have opened to the men who stood in the front ranks of the art, kings and queens have delighted to honor them, the whole world has been their home—for art is cosmopolitan.

So we can sympathize with the young student who sighs because he has been given but one little talent instead of the lavish store which seems to be the portion of genius. We have sympathy with ambitious youth, which is prone to look on one side of a subject,—the bright, the obvious side,—and equally prone to forget that there is also another side—often a darker one, as dark as the other is bright. Should youth count the cost of being a genius, there may remain a willingness to accept a humbler sphere, one in which a carefully nurtured and systematically trained talent may find much to do and every incentive to do well.

When we consider musicians, we naturally divide them into composers and executants. There is a genius peculiar to each. Each class has won wealth and fame. But while we admire, it is well for us to consider what may have been the cost of this winning.

Fame alone does not satisfy the human soul; wealth does not always bring happiness in its train; both to gether frequently fail to give the sweet content that is enjoyed by many in the humbler spheres of life. What are wealth and fame to the man of genius who has sadly impaired his physical and mental strength by the incessant labor which has developed his powers? Better less fame, less wealth, and a body free from racking nerve and bodily pains; a mind strong, vigorous, and alert. What is present luxury to the man who has seen a dear one fade away from his side because of a poverty that could not provide the necessities of life? What are fame and wealth to the genius who has lost his hearing or his eyesight? Would he not exchange his genius for a simple talent and a perfect body?

The man who has won fame after long, hard battles with an envious fortune, with intriguing rivals, with crass ignorance, with bigoted intolerance and prejudice, with malicious criticism, with dull, blighting conservatism, is apt to despise his conquest. He knows what it has cost him, and all his rich present can not compensate him wholly for the bitter want of the past. He was not struggling for fame and fortune. He labored simply because the restless, restless spirit which marks genius would not let him do otherwise. Though he died, the genius must work. Such is one penalty. Fame and wealth depised after being so hardly won; a spirit that can not rest, though body and soul break under the strain.

The domestic relations of many men of genius have been far from happy. Mated to unco-genial wives, or to women who have not kept pace with the development of the husband, some have sought consolation elsewhere, with the inevitable result of scandal and reproach to the artist and his profession. Others have been lionized and flattered and spoiled until their heads have been so turned by their success that they have alienated friends and friends by exhibitions of petty vanity and selfish actions.

Another type of the man of genius is the one who has no conception of the value of money, or of the necessity for business methods in his relations with other men; who is lavish with his easily earned dollars, invests not

here, now there, at the advice of self-seeking acquaintances, the prey of swindlers; the more extravagant and transparent the swindle, the more likely is he to be taken in by it.

The infirmities of temper of the musical genius are so well known as to require no detail. Instability of mind, susceptibility to all kinds and degrees of emotional disturbances,—little things that would pass and leave no trace in the life of a common man are magnified into tragedies in the artist's mind,—jealousy of confères, a constant insistence on what he conceives to be his right,—these are but a few of the weaknesses of the child of genius. How often, too, have we found this great gift associated with various forms of weakness of body and character!

Possibly the heaviest burden on the genius is that restlessness of spirit which will not allow him to work at the steady pace of other men. When a conception is taking form, he can not rest until he has shaped it, put it into tangible art-form, as it were. Then there is rest for a short period, and then again comes the season of travail, and another art-work is born.

Gen has been defined as a capacity for taking infinite pains, and this well expresses it, for the spirit which directs the operations of genius knows no rest. Does the weary body rebel? The unrelenting spirit holds it to the work with iron hand, and knows no relaxing until worn-out muscles, nerves, and mind stop from sheer exhaustion, to be again driven to work when slightly restored. No matter what results to the health of the man, the artist-spirit stands like the overreer near the slave, inexorable and merciless, yielding the heavy, stinging lash, and doing to work—always to work. What wonder, then, that broken bodies and racked nerves are often part and parcel of genius! Does it not seem a heavy cost? A few examples are easily culled from the stories of the great composers.

Although Palestrina won high fame during his lifetime, although he filled many honorable positions, he was never out of the reach of pecuniary cares. His family life was also a sad one.

Perigold died at twenty-six, broken in health, the result in some measure, at least, of dissipation and vicious indulgence. Like Mozart, he gave his last strength to composition: a setting of the hymn "Salve Regina," for which he received the splendid (if remembrance of ten cents—about eight dollars of our present currency.

Rosini was noted for his laziness and fondness for the pleasures of the table. He only worked at the last moment, when a whirlwind of haste was imperative.

Bellini died before he had finished his thirty-third year; a constitution not originally strong, having been shaken by unremitting labor and indulgence in pleasure. His eagerness was such as to keep him at the piano night and day until he was obliged forcibly to leave it. The ruling passion accompanied him through his short life, and by the assiduity with which he pursued it brought on the dysentery which closed his brilliant career.

Donizetti's fate was even sadder. An incessant worker, supervising the productions of his operas on every stage, he had to pay the cost of unceasing labor. "His nervous and susceptible nature, excited and worn by his eager and exhausting industry and perhaps by some irregularities of life, had given warnings in intense headaches and bewildering depression, against which he had nerved himself with a destructive strain. The last years of his life were spent in private lunatic asylums."

Cherubini was extremely nervous, brusque, irritable, and thoroughly independent. The latter spirit and his lion, who inspired to rare artists and men of letters as he able to secure official or court recognition, but was obliged to content himself with competition at the Conservatoire, which barely sufficed for the support of himself and his family.

That all of his life Bach should live in a state far removed from affluence seems an anomaly to us at this day, when his fame has filled the whole musical world. This comparative poverty compelled him to do an enormous amount of work in copying music and in engraving

plates from which to print. In the end it brought on an affection of the eyes and blindness. His character was very firm, marked by a persistency which often reached to obstinacy; he had an irritable temperament, liable to passionate outbreaks.

Hindel was a man of untiring energy. At fifty-two his savings were swept away, heavy debts piled upon him, paralysis in one hand and symptoms of insanity began to manifest themselves. To save himself from a debtor's prison he was compelled to work at the highest pressure with but meager returns. He had an extremely frangible temper, and was a gourmand who gratified his appetite in most unseasonably fashion. The last seven years of his life he was almost blind.

Gluck was a fighter of a caliber similar to that of Richard Wagner, and his stormy life much resembled the career of the latter. Disappointment at the failure of his latest operas led him, who had always been fond of wine, to the use of brandy, and a debauch brought on a fit of apoplexy from which he died.

The poverty, privation, hunger, and brutal treatment which Haydn suffered as a boy and youth are familiar to all students of the history of music. He married a woman three years his elder, a vixen, foul-mouthed, quarrelsome, a religious bigot, and recklessly extravagant. They lived apart during the greater part of their married life.

What a life was Mozart's! The greatest musical genius of his time, died in his thirty-sixth year, when he was vexed and cared due to lack of money when he most needed it, and by incessant labor at strong pressure. He earned considerably, yet was always impoverished; not, however, as was the case with some, by sensuality and riotous indulgence, but by his lavish generosity to others. His wife, too, was a bad manager, so that they were always pecuniarily embarrassed. When he died, no stone was placed above him. No one knows his grave.

Beethoven's unhappy life is well known. Although he accumulated a fair competence, a graceless upthrust made continual trouble by his worthlessness and ungratefulness. A man of ardent and powerful imagination, he was strongly attracted toward the fair sex, yet never married. Genius in music, however great, could not overstep the sharply defined social lines of the time.

His greatest affliction was the deafness which manifested itself in his early manhood, and at last became so great that the existence of the full orchestra was as nothing to him. His absent-mindedness, restlessness, boorishness, pride, irritability, and quarrelsomeness were well known. He had not a friend with whom he did not quarrel.

The greatest genius of melody, so poor that he could not buy all the music paper he needed, is but one side of Schubert's short life of thirty-one years. As a boy he knew nothing but poverty, privation, and hunger at the *Convent* in Vienna; and his later years did not bring to him a competence. Of business affairs and good management he was absolutely ignorant. His reticent shyman kept his few friends from realizing what privations he suffered: cold and hunger, sometimes selling a song-treasure for the price of a frugal meal. He was possessed of the true restlessness of genius. He must always be at work. "I compose every morning, and when one piece is done, I begin another," he said.

The effect of these hardships and his incessant labor was to break down his health, and the truest genius of music died before the world realized the treasure it had possessed.

Weber inherited from his father a certain instability of character, which he overcame to some extent after he had grown into manhood; from his mother, delicacy of constitution. The work that he did would have worn out a sturdy physique, and there is no doubt that it was sheer will-power that enabled him to accomplish so much in the last five years of his life. This last period, when his fame was growing greater, was for his physical nature a season of torment. His last great work was "Oberon," for which he was to receive \$5000. Although he was told that to undertake the work would cause his death in a few months, for the sake of his wife and children he executed the commission. He died, soon after the above was produced, at the age of thirty-nine.

Schumann inherited from his mother a romantic sensibility. An only sister died in her twentieth year in a state of incurable melancholy. His temperament was poetic in the extreme, and he never spared himself when in the throes of creative work. The nervous disorder, which terminated so sadly, showed itself as early as his twenty-fourth year. The long struggle for the hand of Clara Wieck proved heavily on his sensitive, nervous character, and melancholy and gloomy anticipations frequently darkened his mental constitution. Once he tried to drown himself, and the last two years of his life were spent in a private asylum. He died at the age of forty-six.

Although Wagner closed his days in comfort, if not in affluence, it was after many years of struggle, privation, and disappointments that would have broken heart, body, and mind in almost any ordinary man. What an enormous amount of labor he did in composition and literary work!

Of the tribulations and unending struggles of the great virtuosos, players, and singers there is not space to write. Suffice it to say that the same story may be read—early struggle and deprivation of all kinds, disappointments, broken health, tendency to indulgence of various kinds, and lack of business spirit,—not all these qualities in each, but some of them; the one thing common to all being the untiring energy and indomitable ambition, which brought about the coveted end, but often at a heavy cost.

NARROW AND BROAD PIANOFORTE INSTRUCTION.

BY E. R. KROGER.

It often happens that pupils who have studied under very excellent instructors will go elsewhere and discover that while they have been educated in the pianistic side of their art, they have been utterly neglected in other directions. In nine cases out of ten the students, if asked some of the most ordinary questions concerning the scales, the pianoforte, or the composers, will be at a loss to reply. The majority of teachers do not give information freely. They are content with listening to the technical studies, or the pieces on hand, and offering advice as to their improvement, or playing them for the pupil to place before him a criterion of excellence.

Why is it that the lack of voluntary information is so wide-spread? It can not be ignorance on the part of the teacher, for he is frequently a well-schooled man, and could easily impart valuable knowledge. Is it indifference? It also can not be that, because the American music teacher is usually the reverse of indolent; he is wide-awake and energetic; he takes all sorts of pains to bring his pupils to a high state of ability, so far as digital dexterity is concerned. Probably it does not occur to him to extend the musical education of the pupil beyond pianistic advancement. He may think that references to the scales should be made only in the harmony class, or information in regard to the construction of the pianoforte belongs altogether to lectures upon musical history and theory. Such a view is an error.

It is the business of the teacher to make his pupil a good musician as well as a good technician. If school-children were to read and recite without knowing anything of the meaning of their work, what sort of an education would they have when they left school? And yet similar work is done every day in musical instruction. Test your pupils, ye teachers, and see what sort of errand-train they have—for example, how many can tell major, minor, augmented, and diminished triads upon hearing them? How many can distinguish dominant chords? And yet diminished, and secondary seventh chords? Play pupils who would fail in such simple tests will play pieces by Chopin, Grieg, and Liszt. What can they know of chords and their meaning, of polyphony, of construction? Their playing is regulated entirely by their impulses and emotions. Can such crude work receive recognition from really musical people?

Teachers of pianoforte playing can very easily explain at each lesson some important facts. The history of the scales can be told in a brief and comprehensive manner. The birth and growth of counterpoint and harmony can be stated in a general way in a few minutes, and may be made sufficiently interesting in order to induce the pupil to study further upon the subject. How the pianoforte grew to its present stage, and its mechanism, can be sketched in broad outlines. Very few students know anything at all of the action of the instrument when they spend several hours a day in practice. The Italian terminology should be gone over. To take it for granted that every sixteen-year-old maiden understands what *allegretto*, *rallentando*, *stringendo*, *meno mosso*, etc., mean, is a mistake.

Give some information concerning the composers of the studies and pieces under consideration. Some pupils fancy that Beethoven lived in the fourteenth century. Explain as thoroughly and interestingly as possible the general construction of each composition taken up. This can be done without recourse to intricate technical details. The points of contrast should be explained. The management of thematic development should be shown. Questions regarding modulation should be asked.

All of these can be introduced during the lesson hour from time to time, and thus the pupil will play in musical culture, as well as in breadth of interpretation. Otherwise, he is but a "copy-book" player, imitating entirely the teacher's performance. If he is thrown upon his own resources, his reading and comprehension of a composition are liable to be faulty in the extreme. Endeavor to rise above superficiality in instruction. Get at the basis of things. Do not consider the technical performance of a piece at a given metronome tempo "the whole thing." Let us have pianists in the rising generation who are musicians, and not merely brilliant exponents of a "method."

ODDS AND ENDS; OR, IDEAS ON MANY SUBJECTS.

BY THALON BLAKE.

I.

The student studying music with the end in view of making a livelihood out of its practice should bear in mind that the success, which all expect to win sooner or later, will be in just proportion to the amount of hard labor and thorough work, attention to details, and conscientiousness given to study now. No one equipped with meager information can possibly succeed. Those push to the front who have the best preparation, the best education, who have toiled early and late in the getting of knowledge and acquiring the skill to use it effectively.

In learning to play the piano under haste must be avoided. It can do no good and may result to positive harm. Even a fair mastery of the instrument requires the practice of the stable virtues of patience, endurance, hope, energy, enthusiasm, coupled with time.

The hands are always slow to adapt themselves to the keyboard, and much thought must be given continually to the position assumed when playing. Little habits and eccentricities creep in, which are troublesome, but are adjustable in a short time when persistently avoided or corrected. Assiduous practice will do wonders. No one need hesitate to learn to play because he fears that it would be impossible.

There is an indifference, real or assumed, shown by some students, which acts as a barrier against all progress. Do they imagine that in some mysterious way they can "catch up" with their more painstaking friends? That knowledge may be absorbed without study? Do they really ever give a thought to the worry and trouble it gives their teacher, and to the certain failure which must come of any dreams they may foster of being useful to themselves or others? Indifference to the base of society. Its pernicious effects may be seen at every turn. It heightens enthusiasm, stunts mental development, kills hope, and destroys all the fair

prospects of youth. It is the teacher's curse, and brings gray hairs prematurely.

Often a rapid concert is at the bottom of it all, which, unless taken in hand at once and extirpated, must cause purposes, desires, pleasures, career, all, to end in oblivion. Should young students reading the first twinges of conscience, I warn each to cease immediately drifting ere it be too late. Life is terribly real. Be in earnest! Many gallant careers have set sail for the port of Usefulness, and have been lost irretrievably, because they struck the rocks of Indifference. The latter have wrecked more promising careers than all else combined.

Since piano have become so common, more attention should be given to family gatherings where music, instrumental or vocal, may be rendered. Such "home concerts" are quite in vogue in some places, and there is no reason why they should not be made enjoyable and profitable to all. I have had the pleasure of attending many such little gatherings in different parts of the country in the past few years, and, though only a visitor, the free-masonry of music has made me welcome and at home.

My experience has been gained through associating with all classes, and has ranged all the way from the home of luxury to the backwoodsman's log cabin, varying in instruments from a private pipe-organ down to the melodeon or violin. More enjoyment is often found in listening to the simple songs of the gathered family about the piano or reed-organ, in the parlor, than to the more ambitious efforts heard in the music room. There are, perhaps, many readers of this journal to whom this is no new thing; to all others I would suggest that every member of the family or friend or neighbor available be induced to enlist for such occasions. In homes isolated, especially in winter, from the busy world, where such gatherings are possible, I am quite sure that once initiated they would not willingly be permitted to die out for want of interest and enthusiasm. I can recall a number of instances when such unpretentious beginnings grew into extended and most enjoyable social gatherings. At each meeting an easy or talk upon the life and works of a composer might arouse interest in matters musical. The purchase of books pertaining to music might be undertaken also, and form the nucleus of a circulating library.

In connection with the above comes a thought which can never be repeated too often. Technical excellence can not always be expected in the home gatherings at first, but that must not be made an excuse to use poor music. Insist on good music, and it had better be simple and melodious. Strive to get the musical sense—the poetry of music—of each song or piano-piece correctly. With practice, the technical—the executive or mechanical part—comes with little delay. If the number participating is large, a teacher might be employed, but this is scarcely necessary or practical in small family groups.

REMENT tells this story about Liszt: "When he was seven years old, he had already played like a grown-up master, Bach's preludes and fugues. One day his father, Adam Liszt, who was a good all round musician, came home unexpectedly, and heard little Liszt playing one of Bach's four-part fugues; but the fugue was written in another key than the one in which little Liszt was then playing. The father was appalled. He knew too well that his son had no intention whatever of transposing the intensely polyphonic four-part fugue. He asked him that it was being done unconsciously. He asked the boy why he did not play it in the right key. The little fellow was astonished, and asked if he had not been written in E-flat, and not in G. The musician knows well what it means to transpose a complicated transposition key; but for a seven-year-old boy to transpose a four-part fugue of Bach to a key a third below!"

CONTACT with the great may not make us great, but it makes us greater than we are.



"I have in my class two pupils from the same family. The elder sister is using as studies book I of the 'Graded Course'; the younger one I have used Wagner's 'Book First', because she invariably plays by ear any piece she has listened to, and I can not make any progress with her in doing work her sister has been over before her. What shall I give her when she comes to the end of this book of Wagner's? I know of no course so satisfactory as the 'Standard Graded Course' in private teaching, and it does not seem best at all to give her that under these conditions. She is nine years old, and has a good deal of natural ability in a musical way; but she will not play by note anything she can play by ear.—S. H. G."

The case is difficult, I admit. With the publisher's permission, I will perhaps mention another collection of mine called "Graded Materials," which contains mainly different matter from the "Graded Course." Perhaps the corresponding number of this would do. Or you might give her book I of the Gerner graded collection (omitting many of the least desirable pieces included), and run with it my books of "Studies in Phrasing." If you do this with plenty of Mason arpeggios and two-finger exercises, you will be pleased with the results. Get the exercises mainly from the arpeggios and scales (alternately, week by week) and expression from the phrasing studies, which are very musical. For something brilliant refer to the collections of "Graded Pieces." The real indication, as the doctors say, in a case of this sort is to advance her very rapidly,—in outline, as might be said,—until she comes to music no difficult that she can not learn it by ear. If she is made to memorize accurately selections from Bach and Schumann, she will have to learn to read. It is the cheapest way out.

"When do you consider it proper time to introduce scales, chords, and arpeggios to the ordinary piano student who has never had them?"

"What would you advise me to do with a little girl, nine years old, who is quite intelligent, and has had about two years' lessons on the piano, but will not consent at her practice unless some one is with her to make her do it? She can mark time, or beat it, well; but she rarely plays anything in proper time unless I spend the whole lesson going over her piece, having her count it. The same pupil finds it very hard to memorize."

"I would like to have a good list of teaching pieces, light in character and suitable for an adult beginner of from two to eight quarters' lessons.—G. F."

The well-taught piano student begins with Mason's two-finger exercises (or "School of Touch"), and at the same time starts in with his arpeggios. By treating these rhythmically, as Mason directs,—or as I have directed in these columns again and again,—he not only progresses very rapidly in keyboard facility, but also acquires and strengthens a sense of rhythm. She has to count; the sizes and notes necessitate this. I do not use the full table of graded rhythms until much later. If I had a pupil who had never had them, I should start at the first or the second lesson.

The practice above referred to will cure the laziness regarding counting. When she has acquired a habit of counting in exercises, it is but little more to carry the same into the pieces. It has to be done. Counting alone will not take the place of a sense of rhythm; it will assist in developing such a sense. When they would rather count aloud than not, I generally dispense with it. I know that they feel the rhythm, and the clock inside them has been wound up.

See "Graded Collections of Pieces," published by Premier.

"I have a pupil, a girl eleven years old, who has finished the third grade 'New England Conservatory Method,' taken all the major and minor scales, thirds, sixths, octaves, arpeggios, and barretrials all the way. Would you advise her taking up Mason's 'Touch and Technique' now, or some other studies? If Mason's works are advised, could she commence with part II?—J. C. P."

There are a few superstitions which die very hard. The "New England Conservatory Course" is one of these (if it is the Tonic course). Another is that the four parts of Mason's "Touch and Technique" are sequential. Mason's first and fourth books form a school of touch and tone-production. They are meant for a daily bread for the pupil during the first four or five grades. Volumes II and III are passage forms to be treated rhythmically. The rhythmic treatment is partly for its indispensable mental influence upon the development of a rhythmic sense in the pupil; and partly in order to secure a very large number of repetitions of a form in practice without the pupil realizing how many times she is playing it over. Both results are of great value. You can not generally use with ordinary school pupils both the third and fourth parts together, but alternately, because the pupils do not have time enough to practise. It is altogether unlikely that the pupil will find the Mason exercises in any way repetitions of those she has played before. The Mason education is indispensable. Nothing else takes its place. Even the clavier falls short in several points. As for the other systems, they in no way touch or compare with it. If teachers and amateurs know their place, piano playing better and understand the pedagogy of the piano, they would agree with me. Other systems cover a part of the ground—one, part; another, another part. All omit most of the inner essentials of piano education.

Many other collections contain material which is useful if carefully practised. Mason not only has material, but also a method of practice. The clavier also has this. I do not think it covers the ground so completely from a musical standpoint as Mason does; but, at least, it recognizes the great central fact that matters more how you practice than merely what. And this is why you will need Mason just as much after your "New England Conservatory Course" as before. It is the same thing with my grades. Mason can not be dispensed with advantageously. The phrasing is different; here it is a question of music and not of technique.

"Will you please tell me what course to take with a pupil who will persist in using motions of the wrist and arm in place of pure finger action? The pupil who has a habit of elevating the right wrist, and I am unable to break her of it.—H. K."

I place great importance upon clearly distinguishing between finger work, hand-work, and arm work, in the early stages. In my opinion arm motions accompanying finger motions, and in the same direction, are very injudicious. Whenever the arm moves in sympathy with finger work or hand-work, the arm element comes out in the tone. Accordingly, you must begin by administering the four forms of two-finger exercise, which I have described over and over again in these columns,—namely, (1) Pure finger, cleaving legato, changing fingers (substituting) upon every key. Carry the wrist at the usual five-finger height, raise the finger before being touched and after completing the touch, before it goes down again to take the place of the finger holding the key. Your first step. (2) Arm touches, down, arm, and up arm—the up and down signifying the direction of the motion by which the touch is accomplished. In these touches the arm is alternately as high above the keys and as low as possible and still hold the keys. (3) Hand touch and finger elastic. The hand touch is made by swinging it freely so that it falls upon the keys by its own momentum, the impulse which raises it coming from the arm. The arm will have a very small motion, but previous to the fall of the hand and in the opposite direction. This point is very important. While holding the touch the finger is kept in the hand to rise by extending the finger as shown in Mason's book, and at the close of the elastic touch press the hand down a little, almost to the position shown in diagram 6. This exercise promotes looseness of wrist, distinguishes the wrist from the arm; and the second touch is the main finger strengthener of the Mason system. It is one of the most powerful developers of finger that I have ever known—the most powerful. (4) The light and fast form, with a light hand-fall upon the first tone

and a very light finger-fall upon the second. In form (3) and (4) the tone remains at the five-finger position, neither elevated or depressed. If you teach these, and continue to practise them as part of the pupil's daily bread, you will educate an appreciation of touch which will enable you to get the hand and arm quiet in finger work. When the four fundamental forms are mastered, give next the broken thirds, just as shown in the book. By this time the hand should be in proper position. Whenever the pupil gets into wrong position or uses wrong motions, "kick" vigorously and persistently until it is reformed. Eternal vigilance is the price of liberty. In short, make the pupil hold the arm still.

"Having only this year joined the ranks of the music teachers, I find many problems arising which I have not yet been able to solve. In the first place several of my pupils have asked for special help in the matter of sight-reading. My efforts in that direction have not been so satisfactory as I could wish. What plan would you advise me to follow to improve the sight-reading? Would you advise the use of London's 'Sight-Reading Album,' advertised in the last ETUDE? Secondly, would you kindly suggest some classical collection of pieces of the first and second grade? Although I have seen many of these advertised, I am at a loss to know what would be best.—H. C."

I am not a very good authority upon sight-reading. I should say, first of all, make sure the pupil reads accurately. When this habit is established (and not before), then proceed to quicken the process. I have not seen London's "Sight-Reading," but it is no doubt excellent. Any easy four-hand pieces or eight-hand arrangements (if you have two pianos) will do. Begin with something very easy; look it over before beginning to play. Then start in on time, in the proper movement, or at least in a rhythm which will give you an idea of the meaning of the piece, and do not stop for anything. When players get out, let them get in when the leaf turns, or sooner if you can. Read by metronome, or by some one beating time. A little of this twice a week for some months will quicken the reading very much indeed. It is a question of mental hustle. First learn to see it all,—all the signs of the notation,—then see quickly.

Another exercise for quick seeing is to permit the pupil many seconds to remember—e. g., two measures, both then let him read the piece and the class write it out, and see who comes nearest to having the two measures complete. You need as many copies of the music as there are pupils. You could use advance lessons for this purpose, although easy material at first is best. The point is for the eye to take in the whole combination of signs with the least possible omission.

I doubt whether I would begin the study of classical music as early as the first and second grades. However, there are some easy collections by Reinecke ("Usere Liebling") which have a few pieces as easy as this. When you reach the third grade, the pupil is ready to take up the study of the music of the instrument. In the music of Haydn was not such as to suggest to the composer the effects which became familiar to his mighty successor. These effects, most of which can be found in the technique of Clementi, are sought for in the music of Haydn with disastrous results. Equally useless it is to try to play Schumann as one plays Mozart, because Schumann sought for effects and made them, whereas Schumann sought for effects and made them. This being so, I am ready to go farther and say there is no music that requires so full an understanding of the life and thought of the composer as that of Schumann. This master sounds the personal and intimate more fully than any other. His compositions are almost a diary in tones. They are a record of his soul; you will find a lot of material useful for this purpose. There is also a graded list at beginning.

I am in receipt of a letter from a Chicago teacher claiming that the "Parsons Method" mentioned in one of my former letters is not that of the distinguished Dr. Parsons, of New York, but a kindergarten method along similar lines to that of Miss Fletchler; in fact, from the circular sent, they seem quite alike, while, in the case, one is probably as good as the other. I believe both to be valuable money-makers, but mistakes from a pedagogic point of view. Both are patented. I am thinking of patenting my letters.

W. S. B. MATTHEWS.

Robert Schumann as a Composer for the Piano.

BY ALFRED VEIT.



STUDY THE LIFE OF SCHUMANN.

BY W. J. HENDERSON.

It is curious, but none the less a fact, that too many musicians attempt to interpret music without the correct perspective. They seem to have read with distorted vision the dictum of Wagner that the whole duty of the conductor consists in discovering the right tempo. They broaden this law and apply it to all music, and in doing so they arrive at the conclusion that the correct interpretation of any composition is to be learned by a careful examination of the composition itself, without reference to any other authority. No doubt this would be the case if all musicians were equally gifted in the matter of insight, but we know that the personal equation has as lively a relation to the performance of music as it has to astronomical observation.

The truth is that very few musicians are capable of arriving at the true interpretation of a composition without some instruction as to the purpose of the composer. Such instruction is, of course, much more necessary to the student than to the professor, who is naturally supposed to be acquainted with it. But it has come to my notice that too little is done toward giving this kind of instruction in a complete and systematic manner. No doubt those who have taken the trouble to read my previous articles in THE ETUDE, and who are so generous as to remember them, will recall the fact that I have always laid great stress on the need of an acquaintance with the history of music. I have done so because this is the most important factor in the creation of a correct point of view in interpretation.

What is the use of trying to play Haydn in the same manner that one plays Beethoven? Yet it is attempted every season by pianists who ought to know better. Not only the stage of formal development is opposed to it, but the condition of the technique of the instrument in the time of Haydn was not such as to suggest to the composer the effects which became familiar to his mighty successor. These effects, most of which can be found in the technique of Clementi, are sought for in the music of Haydn with disastrous results. Equally useless it is to try to play Schumann as one plays Mozart, because Schumann sought for effects and made them, whereas Schumann sought for effects and made them.

This being so, I am ready to go farther and say there is no music that requires so full an understanding of the life and thought of the composer as that of Schumann. This master sounds the personal and intimate more fully than any other. His compositions are almost a diary in tones. They are a record of his soul; you will find a lot of material useful for this purpose. There is also a graded list at beginning.

In what may be called his first period Schumann produced much work as the "Davidsbündler," op. 8; "Carnaval," op. 9; "Fantaisien," op. 12, and "Scenes from Childhood," op. 15. These are fanciful, and the titles are not so much labels as suggestions. They give the hearer a key to the pictures which were in the composer's mind when he wrote. He knew whether he was tending, for he said so. "Consequently he unconsciously a new and as yet undeveloped school is being founded on the basis of the Beethoven-Schubert romanticism, a school which we may venture to predict

will mark a special epoch in the history of art." That he recognised himself as one of the masters of the new school is proved by a passage in one of his letters to Moscheles: "If you only knew how I feel—as though I had reached the lowest bough of the tree of barren, and could bear overhead, in the hours of sacred loneliness, songs, some of which I may yet reveal to those I love—surely you would not deny me an encouraging word."

Later, when he was full of the fine inspiration of the movement in the defense of all that was noble in art, in which he took so large a part with his "Neue Zeitschrift für Musik," his imagination found its way to splendid expression. From 1828 to 1829 he poured out such works as the great fantasy in C major, the F minor sonata, and the "Kreutzeriana." And he said: "I used to rack my brains for a long time, but now I hardly ever scratch out a note. It all comes from within, and I often feel as if I could go playing straight on without ever coming to an end." These were the days when Schumann revelled in the style against the style, when the fanciful Florentine and Eschbacher and Master Italo, whom he had invented, became veritable Salustia musici. How can any pianist play the works of these two periods without any insight into their meaning beyond that to be obtained from the study of the music itself? Yet I recall an interview in which a pianist, known all over the world, revealed the fact that he was playing the "Carnaval" without knowing a hat "Chia rin" meant. He said explicitly that this title puzzled him. He should have known that Schumann was in the habit of calling Clara Wieck "Chia rin," and that "Chia rin" was a diminutive of his pet name.

In 1840 the composer's struggle for the hand of Clara Wieck was victorious, and he turned from the piano to the human voice, seeking in song for an expression of his emotional life. In the year 1840 he wrote more than one hundred songs, and they remain among the world's choicest treasures of music. In 1841 the two lovers were married, and then Schumann found that he needed a still larger means of expression. He took up the orchestra, and it was that year he wrote the first symphony, the "Crucifixus, Scherzo, and Finale," and the music of Schumann in time of all his romanticism. One may here know the nature of the man and the features of his life in order to be able correctly to interpret his music. As we go backward along the path of his life, we discover how every musical motive, the smallest of all, is to be sought in the history of his life, and it is only in the history of his life that we find the source of his affection is best made known in his songs.

It was not my intention at the beginning of this brief article to trace in all its details the growth of the emotional aspects of Schumann, but merely to indicate what the performers of his music too often neglect. When I say here that Schumann is a man of all his romanticism, I mean to know the nature of the man and the features of his life in order to be able correctly to interpret his music. As we go backward along the path of his life, we discover how every musical motive, the smallest of all, is to be sought in the history of his life, and it is only in the history of his life that we find the source of his affection is best made known in his songs. The loss of the finger of Schumann's right hand in 1844, the year of his marriage, was a great blow to him. He was himself a typical romanticist, and he always aimed at direct personal expression. To understand him is to play the music of such a composer without trying his life to ignore the entire material of emotional experience that lies behind the music, and to put to the hands of Clara Wieck. "Al Schumann, you are not a man!"

"'Twas none good may arise from misfortune," says a foreign proverb. A graphic illustration of this saying was given the day Schumann met with the accident that deprived him of the use of his right hand. It is well known that in order to master the difficulties of technique, Schumann subjected the fourth finger of his right hand to the most rigid exercise."

The consequent failure of his career as a pianist was productive of some good, however, for in losing a piano virtuoso, the world of music gained a great composer.

In spite of the accident to his hand, Schumann composed all his earlier works at the piano. This process, so severely censured by theorists, seems nevertheless to have produced beneficial results to pianistic literature. For, while many critics ascribe to Schumann's treatment of the instrument, certain novel features and new departures may be directly traceable to this habit.

In his first work, the "Aberg Variations," so called in honor of a lady whose name-composed of the letters A B E G G, we see the early signs of a revolutionary spirit, which asserted as its principle perfect liberty of form irrespective of tradition. In his second work, entitled "Papillons" ("Butterflies"), in miniature form somewhat resembling the "Pavane" by Chopin, Schumann collected a set of short pieces, some of which he had composed while studying in Heidelberg. They are delightfully fresh and melodious, No. 7 being typical of the genius of the composer. No. 8 seems like an imitation of one of Schubert's German waltzes. It is even related that Schumann played this number for some of his friends as an original composition by Schubert, and was thoroughly delighted to find his little joke successful.

Schumann's transcription of "Papillons" for the piano, "whilst not so brilliant nor so idiomatic for the instrument as the 'Paganini Caprices' by Liszt, are very interesting. It is to be regretted that pianists play these caprices so rarely in public. With the exception of the 'Heaven Caprice in E major,' which is one of Paderewski's favorite numbers, the others are entirely neglected. The introduction to the first one, containing arpeggios and scale work, is rapid movement, based upon piano keys, affords excellent material for daily study. In the 'Davidsbündler,' a set of eighteen pieces, we meet the celebrated march, 'Florentine' and 'Eschbacher,' the first. With these two sanguinary characters Schumann, recognizing the dual quality inherent in every human being, endeavors to illustrate the wild and passionate in contrast to the mild and gentle traits of his own nature. 'Florentine' is from Nos. 2 and 11, and the other is from Nos. 10 and 11. The first is in 2/4 time, the second in 3/4. No. 11, and No. 14, No. 14 constitutes a gem, despite the Mendelssohnian style.

Concerning the 'Carnaval' the composer wrote to Moscheles: 'The whole composition has no great artistic value except the various personal moods, which appear to me to merit some attention.' The modest opinion of the composer has not been redeemed by lovers of music.

Among Schumann's compositions, bearing the 'Fantasien' and the 'Büchlein für Anna,' the



THE HOUSE IN WHICH ROBERT SCHUMANN WAS BORN.

"Carnaval" seems to be the greatest favorite. The brilliant set of musical pictures, which succeed each other like in a kaleidoscope, is introduced by a preamble. In a scene of recognition (*Reconnaissance*) we greet our old friends "Florestan" and "Eusebia." Ernestine von Fricken and Clara Schumann appear masked as "Estrella" and "Chiarina"; the composer does not mention for whom the avowal of love (*Aveu*) was intended. "Fantasia" and "Columbine," "Pierrot" and "Harlequin" play their merry pranks. Chopin smiles "beneath tears," and Paganini rushes by like a whirlwind. The Coquette is surprised to find herself in such company, and so are we. Her *Requies* to some important editor remains an unsolved enigma. And why should it be solved? Is not the Sphinx present in all her mysterious majesty, and has she ever revealed her secrets? The followers of Terpsichore indulge in their favorite dances, "Valse, Noëls" and "Valse Allemande." Every one dances. The frenzy even seizes inanimate objects—we see even letters dancing and flitting by like "Batteries." A short "Pause" during the "Promenade"—and there they are! Our valiant "Davidbinder" marching against the "Philistines." Amid blasts of trumpets and cries of victory, the latter are routed and driven from the field. Progress defeats Pedantry!

The "Concerto in A-minor," the "Fantasie" (opus 17), the sonatas,—"F-sharp minor and G-minor,—the "Symphonie Études," "Kreisleriana," the "Faschingschwank," and the "Humoreske" are conceived on broader lines; but nothing Schumann ever wrote for the piano equals the "Carnaval" in picturesque detail and finish.

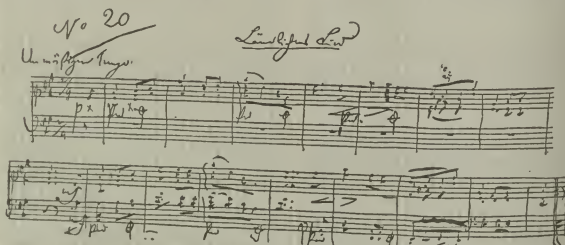
The "Novellettes," as their name indicates, are veritable musical illustrations of "psychic moods." To those gifted with what Heine calls "musical second sight," they depict tales replete with romance and poetry. Thus, No. 4 represents two lovers dancing in a ball-room. Schumann's own interpretation of Weber's "Invitation to the Waltz" applies most appropriately to the middle section of this composition: "Now she talks—this is love's wooing. Now he responds—let him continue, it is the lover's sonorous voice. Now they are both talking at once and I can distinctly understand what both are saying."

"Every evening," Liszt writes in a letter, "before the children go to bed, I play the 'Scenes from Childhood' for them." I am unable to state whether the children referred to were those of Madame Schumann, the future wives of Messrs. Emilie Olivier and Richard Wagner. At any rate, they must have been very intelligent to have appreciated those masterpiece. And yet is there anything more simple and child-like than those little gems? How characteristic the music is; whether the composer refers to "Foreign Poets," or

relates a "Fanny Story," or alludes to an "Important Event." We almost see the child frolicking about, playing "Tag" or trying to impersonate with mock dignity the "Knight of the Robby Horse." Our little friend begins to weary of its gambols. It changes its character. The merry child becomes "The Entertaining Child," begging us for a fairy-tale, so essential to its "Complete Happiness." We commence the tale, but, fearing it might be "almost too sad," we substitute what we need, and the familiar "Once Upon a Time,"—gradually succeeds in producing the desired result—"The Child Falls asleep." It is then we—the big children—settle ourselves comfortably "By the Fireside," and follow the flicker of the dying embers with our eyes, while our minds resort to meditation and "Trimmerel." Softly the door opens; the poet enters; he begins to speak. We are in a semisomnolent state of mind in which we are scarcely aware of what he is saying, and yet we discern that he is speaking of bygone days and events which carry us back to long-forgotten "Scenes of Childhood."

The compositions just mentioned, "Arabesque," "Blumenstück," "Night Visions" (opus 23), "Fantasiestücke," and "Forest Scenes" form a group by themselves. In these pieces the composer reveals the most tender phases of his character. Owing to their comparative technical facility, they are more easily accessible to the general public, and consequently have attained greater popularity than the compositions drawn on broader canons.

The characteristic qualities of Schumann's piano style are so striking as to be easily recognized. Probably no composer for the piano has ever employed syncope as frequently, sometimes even to excess, as Schumann.



FAXSIMILE OF MANUSCRIPT OF LÄNDLICHES LIED. "ALBUM FOR THE YOUNG," NO. 20, CALLED "RUSTIC SONG," BY ROBERT SCHUMANN.

Thus, the middle section of the "Novellette," referred to above, might be cited as an illustration, as well as "Davidbinder," No. 4.

Another favorite device of Schumann is the introduction of binary rhythms in triple time ("Kreisleriana," No. 5, beginning of the eighty-ninth measure; also "Carnaval"; "Pause," beginning of the thirtieth measure, and the *piu stretto* of the "Finale"). Direct changes from one key to another without modulation ("Arabesque"; "Bird as Prophet," second part, G-major to E-flat) are also frequently found in Schumann's writings. Another typical mannerism of Schumann consists in the employment of sequences—the same thought repeated identically or with slight modifications in different degrees of the key ("Arabesque"; "Minore II," F-major; "Intermezzo," "Faschingschwank"). Schumann's love of Bach and his profound study of the old master shows itself in many compositions. Do the introductory measures of the "Concerto for Piano Alone" not sound like a message from the prince of polyphony? In opposition to Chopin, who never goes beyond the limitations of the keyboard, Schumann often employs orchestral methods. Thus, the title of the "Symphonie Études" is not a misnomer. As a melodiist for the piano Schumann ranks supreme. Nor is it necessary to resort to the use of magnifying glasses or telescopes to discover the thread of melody in his compositions, as in the case of some other composers.

Among the eight great composers for the piano which, according to the writer's personal opinion, rank in the following order: Chopin, Schumann, Beethoven, Liszt, Mendelssohn, Weber, Rubinstein, and Henselt, Schumann stands preeminent by reason of his originality, his individuality, and poetic temperament. Unlike most composers, many of his best works were written during the early years of his life.

The gradual decline of Schumann's intellectual powers shows itself after the "Concerto," which is probably the most beautiful manifestation of that phase of his genius that pertains to the piano. The inspiration of the composer then begins to lose its luster, and gradually fails, never to revive again.

While much that Schumann wrote, even while in the full possession of his powers, has succumbed to the ravages of time, enough will remain to prove to future generations that the composer of the "A-minor Concerto," the "Symphonie Études," the "Carnaval," and "Kreisleriana," richly deserves an exalted rank among the writers for the piano.

MUSICAL education, like all other mental progress, is of slow growth. Do what we will, the rosbud takes its own time to unfold. The same is true of the human mind. We may press the rosbud and force it open, but the flower will not be so beautiful, so fragrant as it would have been had it unfolded in its own slow process; neither will it be a healthy and enduring flower. Do not hasten the young mind, for this is a dangerous, unhealthy process. Too much work laid upon the pupil is often as injurious to the mind as too much water and heat for the plant. Give the child time for development.

Robert Schumann.

BIOGRAPHICAL.

BY FRED S. LAW.

ROBERT SCHUMANN was born, the youngest of five children, June 8, 1810, in Zwickau, then an insignificant little mining town in Saxony. There was certainly nothing in heredity or outward surroundings to account for the strong musical bent which he manifested at an early age. His father was a bookseller, a man of decided literary tastes and attainments; his mother was provincial in education and sympathies. Neither was there any musical inspiration to be drawn from companionship in the quiet little village which was his birthplace. The only available music teacher was a school teacher, Knutsch by name, a self-taught musician, and under his instruction Robert was placed at the age of six. His progress was rapid; his creative instinct was soon awakened in a year or two he found him extemporizing and writing little dances. He was also fond of reading, for which his father's book-store afforded ample material, and wrote plays which were performed by himself and his companions. In a few years he had outstripped his teacher; lessons were discontinued, and he was left to direct his own musical studies, playing and composing at a time when artistic guidance and systematic instruction would have been of the utmost value to him in his after career. He dreamed of becoming a musician, but in this he was violently opposed by his mother, who thought only of the hardships and privation of such a calling. His father was more reasonable in his views of a musician's life. He had hoped that Robert would one day be his successor in business, but saw that this hope was vain, and had resolved to yield to his son's wishes when he died in 1828. His mother was not to be moved from her opposition to his becoming a musician, and in this she was seconded by his guardian. It was decided that he should study law. Accordingly, in 1828, he went to Leipzig, ostensibly to pursue his legal studies in the university, but really to devote his time even more than before to music. There he met the eminent piano teacher, Friedrich Wieck, whose gifted daughter Clara, then in her ninth year, was destined to become his wife. By permission of his mother he began lessons with Wieck, for the first time in his life experiencing the benefit of well-directed and systematic technical instruction, of which he stood sadly in need. In 1829 he went to Heidelberg, again ostensibly as a student, but his passion for music burst out with redoubled ardor. He composed, practiced the piano with increased energy, and after a year of such application wrote to his mother, confessing his neglect of the lectures he had been wont to attend, and begging her consent to his becoming a musician. Full of consternation at this unexpected turn of affairs, she wrote a distracted letter to Wieck, declaring that she would follow his counsel in the matter. If he considered that her son had sufficient talent to be successful in a musical career, she would withdraw her opposition. Fortunately, Wieck was well convinced of his former pupil's great abilities; he was strongly advised to change, and the mother yielded. Robert's joy was overwhelming. He had never been a patient student of harmony; he had not realized the necessity of applying himself to the study of theory and the laws of strict composition, but in an exuberant letter to his teacher he now says: "No blame shall depress me, no praise shall make me idle. Whole pallful of very, very cold theory can do me no harm, and I will work at it without a murmur."

His original design had been to fit himself for a concert pianist. In his impatience to hasten technical development he devised an apparatus to promote independent of finger. Its mechanism is not known precisely, since he used it without the knowledge of his teacher, and after its disastrous effects became manifest he would never speak of it to any one. It is probable that it consisted of a cord terminating at one end in a loop, and ran through a pulley fastened in the ceiling. The third finger was passed through this loop and kept raised while practicing vigorously with the other fingers. This he did with such misplaced diligence that he lost control of the finger by excessive stretching. To his horror, he found that when he wished to play, instead of falling, the finger flew up. All remedies were tried but none was able to restore a natural action. The whole right hand gradually became lame—not so lame as to prevent his playing, but enough to put any finished performance out of the question. This misfortune, though a bitter disappointment to him, proved a blessing to art, since it forced him to utilize his creative powers to the utmost. The world could do without Schumann the pianist, but would be much poorer lacking Schumann the composer.

His first step was to take up the long-neglected study of theory, and for this he placed himself under the instruction of Heinrich Dorn to whom he ever after felt grateful for the unwearied pains he took in his behalf. He realized the deficiencies of his early training, and began patiently at the beginning.

The next fourteen years, 1830-1844, which he passed principally in Leipzig, were the richest and most productive of his life. He was more fortunate than most geniuses in not being obliged to earn his own living during his period of development. His patrimony yielded a modest income of 500 thalers, which was sufficient to provide a single man all the necessities and many of the comforts of life. With a few friends he started a magazine ("Die neue musikalische Zeitung"), which they intended to further romanticism in music and its freedom from scholasticism. Schumann soon became sole editor and proprietor, and retained an active participation in its management until his removal to Dresden. As a journalist and critic, he was remarkable for his generous recognition of merit, wherever found. It was he who first drew the attention of the German public to Chopin and Brahms, and many others owe to him their first encouragement in the initial steps of a distinguished career. Moody by nature, reserved and tactful in company, there was no lack of enthusiasm when he discovered, or thought he had discovered—for sometimes his swan proved a goose—a budding genius.

An attachment to Clara Wieck, who had developed into one of the foremost pianists of the day, was strongly opposed by her father. Papa Wieck, as he was familiarly called, was something of a family autocrat. He looked with disfavor upon the union of his daughter—who had already won a brilliant position—with a young man whose prospects were still uncertain. For several years the youthful pair acquiesced, but as time went on and the obstinate parent proved no more inclined to yield the reluctant consent to appear in court and state his objections to the marriage. After a year's delay the case was heard; the father's objections were pronounced unreasonable, and the lovers were free to marry in 1840. A legal conflict was especially painful to Schumann's shy sensitive nature, and still more trying was a lawsuit which he was obliged to bring against his father-in-law to recover certain Jewish and disreputable belongings to his wife. These had been presented to her on different occasions when playing at court; her father, increased at his failure to prevent the marriage, insisted on retaining them as his own.

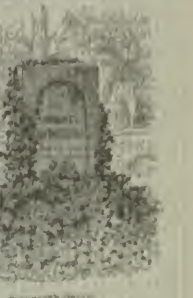
Schumann's had never been a well-balanced nature. As a boy he had been merry and impulsive, a leader among his playmates. All he grew up, however, he changed greatly. He became constrained and reserved, even in

interviews with intimate associates. When he was a lad, a sister had died of an incurable melancholy at the age of nineteen, and several years after his marriage he fell into a morbid frame of mind which caused his family and friends the gravest apprehensions. His health became greatly impaired, and he was finally ordered to give up his journal and seek an entire change. He accordingly left Leipzig in 1844, and removed to Dresden. There the state of his health deteriorated; but, on the whole, he lost instead of gained. Fervent periods of intense productivity alternated with intervals of almost utter quiescence. His morbid tendencies increased with alarming rapidity, and he seems to have had premonitions of approaching mental decay. In 1850 he was called as conductor of the municipal concerts at Düsseldorf, to take the place of Ferdinand Hiller, who had accepted a similar position in Cologne. He and his wife were received in Düsseldorf with the most cordial hospitality. The coming of such a distinguished composer and his no less distinguished wife was considered an event of municipal importance, and this they were made to feel by the most delicate acts of attention. For a time the cloud lifted from his mind, and he took up the duties of his new position with interest.

AUTOGRAPH OF ROBERT SCHUMANN.

A brief experience as teacher of composition and piano at the conservatory of Leipzig had shown that Schumann was fitted neither by temperament nor training for the work of a teacher, and his experience at Düsseldorf proved that the same was true of directing. At first, however, this was not apparent. The chorus and orchestra had been left by Hiller in a high state of efficiency, and the esteem which was felt for Schumann as a composer prevented unfavorable criticism in the beginning. But as time went on his lack of ability for such a position was plainly revealed. His powers failed vastly from season to season, until in 1855 the management of the concerts felt obliged to suggest that he withdraw for a time until his health should be reestablished. This was the end of Schumann's career as director.

During all this time the morbid symptoms so dreaded by his friends increased until they had reached an alarming stage. He took an absorbing interest in spiritualism; he suffered from delusions; he heard voices; he fancied that he was pursued by a persistent terror which rang in his ears incessantly. His last work was a set of variations for the piano on a theme which he insisted had been sent to him by Schubert and Mendelssohn. In his calmer moments he was perfectly conscious of his condition, and during his paroxysms called piously on his family for help. Early in 1856 he made an attempt at suicide by throwing himself into the Elbe, but was rescued by some boatmen. He was then placed under constant watch that he might not again repeat the deed, and died July 29, 1856.



SCHUMANN'S HOUSE.

Piano Works of Robert Schumann.

BY W. S. B. MATTHEWS.

THE compositions of Schumann afford one of the most interesting studies in the whole literature of the piano. Schumann was an innovator in so many points, and he tried so many experiments, and so many of these experiments were not entirely successful, that it is very interesting to put them together and find out what he was trying to get at. List once said that "Schumann thinks much better than any one else since Beethoven"; meaning by this that Schumann had an intimate musical fantasy in which all the combined parts of music—its melody, its harmony, its rhythm, and the relation of these to feeling, were almost equally operative. As a tone writer he was the first of the new school, dealing almost exclusively in what I have sometimes called the thematic, bringing together harmonies in a way very unusual before his time, and portraying the characteristic moods with great precision, so that he might almost be regarded as a forerunner of Wagner and the Russian writers. In other words, if Schumann had not written, the history of music would necessarily have been very different from what it is at present. Such has been his influence upon composers in all directions, and especially composers for the piano and for song; and his divergence from the manner of Mendelssohn and the classic school in which he was brought up was marked as possible.

Still more striking is his curious relation to piano playing. Speaking in a general way, Schumann is the father of the art of piano playing as it now exists. While we have in it a vast amount of what has been his influence upon composers in all directions, and especially composers for the piano and for song; and his divergence from the manner of Mendelssohn and the classic school in which he was brought up was marked as possible.

Speaking from the standpoint of the pianoforte, the peculiarities of the Schumann piano music call for a deep, full, musical touch, and an incessant use of the pedals; and there are in the whole list of his piano works only a very few pieces where the pedal can be entirely dispensed with. More often, indeed, the pedal is an integral part of the tone-producing apparatus; as, for instance, in the wide chords of the "Fourth Nocturne," or the middle movement of the "Fantasie," and practically everywhere in the variations of the "Symphonic Étude." Not less important is the pedal in many of his smaller pieces, such as the "Entrance to the Forest," the "Way-side Inn," the "Prophecy Bird," or the little pieces of the "Kinderszenen," and the "Papillons."

There are in Schumann two opposing and characteristic moods, which contrast with each other in nearly all of his works, from the smallest to the largest. The one of these is the joyous, buoyant, playfully moved temperament, to which he gave the name "Florestan." This phase of the composer's dual existence had in it all his great capacity for passion and trouble, such as we find especially in the piece called "In the Night," in the "Fancy Pieces," and in one or two of the "Night Pieces," and, above all, in the first movement of the great "Fantasia in C."

The other mood of Schumann was the tender, sentimental mood, if I may be allowed the expression. In Schumann we have very deep tenderness and feeling, but never sentimental moods in the sense in which Mendelssohn gives them in his first and second "Songs Without Words," and in many other places in his works. This deep and tender, this confidential mood,—as I might call it,—or, as the Germans call it, this "Innigkeit" or "inwardness," he names "Eusebia," and in his own writings we have a very pretty dialogue between these two personages, "Florestan" and "Eusebia," as if to show some of the new compositions by Chopin.

In the present paper I can only point out the main divisions in the Schumann literature, indicating briefly what he seems to be trying to get at, and the pieces in which he came nearer accomplishing what he set out to do; for in all the history of art there is no composer who has so many imperfect scores to his credit as Schumann. There is, perhaps, almost nothing of his until the very last years of his life which does not afford interest to the artist, but about half of the six hundred pages of his writings are not altogether fortunate in realizing what they set out to attain. I should say, for instance, that the whole of the first five opus numbers are failures. An exception to this should be made in the case of the "Papillons," opus 2, which throws a good deal of light upon Schumann's tendency to write short pieces; and at least one of these pieces, the "Follies in D-major," is a very striking and significant piece, though short. I should go slow, also, in condemning the whole of the "Studies of Paganini." In attempting these transcriptions Schumann was seeking a new technique upon the piano, and the works are interesting to a degree. The "Caprice in E-major" might well enough be played, and so possibly might several of the others; but the trouble was that the musical ideas of Paganini were not sufficiently rich upon the harmonic side to afford Schumann the necessary inspiration for reaching the end of which he was beginning to search. In the "Intermezzo," opus 4, he begins to be more like the Schumann which we know later, but these pieces are not, after all, successful. The first successful works of Schumann, I should say, are the "Davidsbündler," the "Dance of the Sylphs," the "Legion against the Philistines." The "David's Legion" was a pure invention of Schumann, but the "Philistines" were solemn facts, close about him and other students of Leipzig, then as now, and much trouble they caused our sensitive young artist. The "Davidsbündler" consists of eighteen short pieces, the whole comprising only twenty-one pages in the Russian edition from which I am making these citations. Many of the pieces are signed by the initials of the Schumann phase responsible for them. The first group of the sprightly and striking character, is signed by "Florestan" and "Eusebia," F. and E.; the second one, of a very tender and Schumannian color, by "Eusebia"; the third, very bold and striking, with an F.; the fourth, again with an F.; the fifth, more tender and simple, with an E.; and then we come to the diabolic sixth in D-minor, where the left hand has a nut to crack too hard for ordinary teeth. Among the striking contrasts afforded by the numbers in this work, perhaps that between the eleventh and twelfth is as manageable as any. The eleventh is a simple piece in B-minor, signed E.; the twelfth, also in B-minor, signed F., and a very striking and significant number it is.

The "Davidsbündler" as a whole, to anticipate what will come later, I class among the concert works, and believe that its difficulties are such, in spite of the facility of a few of the numbers, that only an artist will be successful in dealing with it.

Without stopping to discuss the æsthetic aspects of the later Schumann works, I will proceed at once to a classification that in my opinion would be most useful to the student. I should divide the Schumann works into four grades, or classes. At the bottom, the very easy piece lying within the third and fourth grades of difficulty; in the next rank, or second division, pieces which are still practicable for amateurs, and laying all of them below the difficulty of the sixth grade; in the third division, pieces which are eminently suited for concert use, but which are not so difficult but that accomplished amateurs can play them effectively; in the fourth grade, those pieces so striking in their conception, and so difficult from a technical point of view, that only artists are equal to rendering them at their full value.

In the nature of the case it is these concert pieces, appealing to artists, which illustrate the Schumann nature in the most brilliant and satisfactory manner; because, as I said at the beginning, Schumann was not only a confidential friend of the piano, but also to a very great degree a master of the instrument. His technique is new, the Schumann idea of piano playing are those which prevail more than those of any other master at the present day. The beautiful singing tone, the exquisite expression, both in the large and dramatic sense and in the refined and deeply poetic sense, as we have it from the playing of the best artists, goes back to Schumann; and the works of Schumann which I think illustrate this phase, after the "Davidsbündler,"—of which I have already spoken,—will be the "Carnaval," opus 9; the sonata in G minor and F-sharp minor; the great "Fantasia in C," opus 17; and, possibly, the "Symphonic Études." The latter work and the "Sonata in G-minor," can be played by good amateurs, but they will very rarely play them in a completely satisfactory manner, since the transitions of tone quality, the weight and precision demanded in immediate contrast with lightness, and the subtlety of the musical ideas, combine to make these pieces on the whole the proper domain of an artist.

One of the most remarkable of the Schumann works is the much-played "Carnaval," a collection of twenty-nine short pieces, each one of which is a phase, or a poetic conception—a fancy piece, if you like. Many of the pieces in the "Carnaval" are practicable for ordinary players. Such, for instance, are the "Valses Nobles," the "Pierrot," the "Chopin," the "German Waltz," and "The Awful." But these are only comparatively short moments in the entire series, and they are interlarded between other phases so impetuous and so strongly marked that only the hands of an artist could so truly render their full value. The "Carnaval" is one of the most difficult of all the Schumann works to interpret successfully in public. It is written throughout in a measure, which necessarily gives the rhythm a tendency to monotony; and many of the numbers are considerably difficult, especially, perhaps, the most difficult of all, the "Paganini" and the "Finale." Taking up now the pieces which are sufficiently large to be played effectively in public, and still lie within the range of advanced amateur players, I will mention first the "Fancy Pieces," opus 12. Two of these, the "Whims" and "Why," are in my second "Book of Phrasing," and are practicable for fifth grade students. The same might be said of "In the Evening" and "The End of the Song." The other numbers are more difficult, and the best one of the first book is the "Anschwung," or "Excelsior," as it has been named. The "Fancy Pieces," opus 12, one might play the "Pachelibergschwank," or "Carnival Pranks from Vienna," opus 26. The first movement of this work is very enjoyable indeed. The work as a whole is too long. The most difficult of the pieces in this part of the list will be the "Kreisleriana," opus 16. I am not myself a victim of the whole-work-or-nothing principle in concert playing. There are those who consider it unworthy to play a part of a work instead of the whole of it, and they insist upon our hearing the whole of these eight pieces

in the "Kreisleriana," when three or four of them would be quite enough. I do not myself believe that Schumann considered it necessary to play the whole thing together. At all events, these eight pieces are among the most beautiful of his works, and of the eight, the first, second, fourth, and fifth are perhaps the best. The second, in particular, is an entire concert in itself. It is one of the most musical poems ever composed for the piano, and it richly deserves the favor it enjoys.

Another collection of pieces composed not long after the "Kreisleriana" is that bearing the name of "Nocturnes." If any one were to ask me why Schumann called them "Nocturnes," I should say it was probably because he could not think of any other name suitable. There are eight of the "Nocturnes," and they are by no means of equal merit. Some of them are very fragmentary and unsatisfactory; some of them are the first in the first water. The most often played are the first in F-major and the seventh in E-major. The latter I consider one of the most beautiful and thoroughly characteristic pieces that Schumann wrote. It is completely and entirely Schumannian in its manner, and the contrast of the two moods, the rapid octaves at first and the beautiful melody in the middle part, is truly exquisite. I may add that it is also an excellent technical study for octaves with a free wrist.

There are other "Nocturnes" which are very striking and imposing in their way; one of the smallest is the fourth, the waltz-like movement; and one of the most brilliant, the second, a very imposing toccata. And speaking of toccatas, I ought to have mentioned in the category above the "Toccata" of Schumann (opus 7), which was suggested no doubt by a celebrated "Toccata" by Czerny. The Schumann "Toccata" is often made only an exercise, but it is capable of being played in a very musical way so that it makes a very fine effect. Schumann played it in such a way in Chicago last year, and it illustrated the attractive elements of his playing and the solidity of his technique better than anything else in which he was heard. This piece properly belongs to the concert playing, and not to the amateur.

The Schumann "Concerto in A-minor" is often used by musical clubs and the like, with accompaniment of piano. It is not particularly good, and it will be heard no doubt with a great deal of interest. The second piece of the "Concerto" are remarkably strong and well suited to the piano. It is only in the working out that Schumann fails to satisfy the demands evoked by such works as the best of those I have mentioned. As a piece for the piano, it is a dead failure; and as a piece of tone poetry for the piano, it is not to be mentioned in the same breath with the "Symphonic Études," the "Kreisleriana," or even the "Fancy Pieces."

We come now to the chapter of Schumann pieces particularly available for students in the early stages of their career, and just now for those mainly in the fourth grade. Schumann was particularly the prophet of short sayings. All his long pieces are made up of short pieces put together. He was never guilty of a genuine improvisation in which a single musical idea is developed at length. Even in the "Symphonic Études," where he undertook to write variations upon a theme, the most of the original theme in its successive variations is the most attenuated amount, and in some cases nothing whatever of the theme is to be found, so that the composer himself gave it up in the later editions, and distinguished these as "Études."

The best of the short pieces of Schumann are to be found in the "Forest Scenes," opus 84; the "Kinderszenen," opus 15; the "Night Pieces," opus 23; and in the "Collected Leaves," opus 98. The "Forest Scenes" are charming little pieces, variable poems, with such titles as "The Entrance to the Forest," "The Bird as Prophet," "Farewell to the Forest," "The Way-side Inn," "Hunting Song," etc. These that I have named are the best, and lie almost entirely within the fourth grade of difficulty. They require, however, considerable delicacy of treatment. I have used several of these in my "Books of Phrasing." Of the "Kinderszenen" some of the pieces are very pleasing indeed, such as "From Strange Lands and People," "Playing Tag," "The Curious Story," "Happy Enough," the well-

THE POINT OF UTILITY.

BY JON BURTON.

known "Trimmer," and the "Child Going to Sleep." Still another collection of short pieces, or a longer piece made up of several short ones, is the very rarely played set of "Flower Pieces." The "Flower Pieces" are really little songs without words, five in all, the whole extending over no more than four pages. They lie well within the fourth grade of difficulty, and will be highly prized by amateurs and those in search of unseasonal pieces.

I come now to two extremely beautiful pieces contained in the same grade of difficulty as those last mentioned—namely, the "Romance in F-sharp Major," opus 28, and the "Nocturne in F major," opus 23. The "Romance" is one of the most beautiful piano pieces in the entire Schumann literature. It commences with an exquisite duet for two baritones, followed by a soprano and second subject. It is a little more difficult than most of the pieces in the foregoing paragraph, but can be mastered by any pupil in the early part of the fifth grade. The "Nocturne in F" is a trifle more easy, and is very justly one of the most popular of the Schumann pieces.

In addition to the pieces mentioned above there are still other short pieces of even greater facility. The easiest one of the whole lot probably is the "Happy Farmer" or the "Albion for the Young." Another, the little "Romance in A-minor," the same which Theodore Thomas used to play in connection with "Trimmer." There are quite a number of very easy pieces in the "Albion for the Young," some of them as low as the second grade; but the musical interest is naturally very small.

Some years ago I brought together a collection of "Favorite Piano Pieces of Schumann," containing a few as easy as the "Happy Farmer" and going down to the second "Kreisleriana" and the seventh "Nocturne." The eighty pages of this collection contain the cream of the Schumann works, stopping short of the concert pieces properly so called; and I do not know any other single collection in which so many available Schumann pieces are to be found without having to buy a great deal more than you want.

"Schumann Albums" are published in the Litoff collection and in the edition Peters. The selections in both have been made with as much care as possible to introduce the most practicable of the Schumann pieces. In the Steingraber editions very similar ground is covered to that in my collection. I am not in favor of giving a pupil in the ordinary grades any one of the complete collections of Schumann, such as the "Papillons," the "Albion for the Young," the "Forest Scenes," or the "Kreisleriana," as it is better to be able to play a few pieces in the first grade than to be able to play the whole of a collection of many pieces of widely different difficulty.

As an article of this kind may be of some service to the committee in musical clubs, I will call attention to another phase of Schumann's activity, which is very much less known than it deserves. I mean his songs. Beginning with the light and more simple songs, there is a very charming little piece called "The Hat of Green," which is a very arch and enjoyable bit. There is a very enthusiastic baritone song called "The Wanderer's Song." The graveyard favorite, the "Two Grenadiers," I am not particularly fond of, although it has many friends. There is one song for high soprano which is one of the most exquisite I have ever heard. It is called "Moonlight." I had the idea some years ago of arranging this for church use with other words, for which it is eminently adapted. There is a complete collection of songs for soprano voice, called "From Woman's Love and Life," one of the most beautiful sets of songs ever written, and the most intimate and sacred feelings of womanly nature. I care less for the famous "Poet's Love." The poet had rather a hard time of it, and his tenderness holds out all the way. I don't care for a sentimental man who is unhappy through three volumes; it is too long. The Schumann songs are published in many collections practically complete. I have been in the habit of using a collection published by Boosey & Co., but there may be something better now.

In concluding these observations upon the works of Schumann, I take occasion to renew again the sentiment with which I began, that there are in them a very curious and precious combination of essential music, deep feeling, poetic imagination, and embellishment, and that they belong to the best of the most indispensable part of the literature of modern music, and the best advice I can give a student is to read over the whole, and, above, to listen upon some one composition which awakens interest, get the music, try it, play it; then take another, and so on; and little by little a good Schumann knack will come to you. There is nothing mysterious in music. It is like the sunshine, the rain, the breeze, and the songs of spring. If you give them a little time, and place yourself in the way of them, such as at you. And then I confidently expect you to rise up and call me blessed.

EVERY throwing aside with sweeping criticism all the dispute about the proper province of criticism, and granting that criticism may be to music both a prod and a guiding halter, there yet remains one point in modern music where criticism is undoubtedly still. It is well enough to say of both the conscientious and the pretensions effort that, judged by the standard of absolute music, it is alike worthless if it fails alike to meet a reasonable level. There never is a moment when anything pretensions is worth a kind word, but conscientious music, on the other hand, is sometimes entitled to praise, even when falling hopelessly below the accepted level of taste. Think of a singer with an intelligence and culture that may enable her to please only a portion of her hearers. She may sing a string of classics that a small part of her audience will receive with all approval, and that the severest critic would find ably done. Immediately after her some other singer, with perhaps less culture, but with imagination enough to gain her entrance to every heart before her, may give some beautiful song not perhaps with absolute precision, but with a meaning to melt the stiffest soul. Now, however poorly done, dare any honest soul in that audience criticize harshly what may have been inspired but still eminently useful and beautiful to the listener? Or, if the bad points demand reproval as a matter of kindness and assistance to the singer herself, is it fair to the audience and just to the singer not to ignore your fault finding with some small approval of the utility of the piece? We all of us seem to slight too much this point, that offense goes unnoticed; and so long has it gone unnoticed, that an elaborate system of false criticism has built itself up on this neglect, and an equally false system of teaching bridges its foundation over the same gap.

Exactness is, above all things, certainly a thing first to be striven for. But when exactness means the sacrifice of this other finer quality, most conveniently called utility, are we not selling music into a bondage of detail while cramping the liberty of the very spirit of music? Inventive teachers are daily devising shorter cuts to exactness; pupils eagerly strive for exactness, there is every where the insistence on exactness. Yet no one is so quick to feel the pernicious effect of this anxiety for exactness as that teacher or that pupil who may be criticized for stumbling in places of a piece which he is perfectly conscious of making clear, beautiful, and effective to his hearers. Beethoven's impatience of stilted exactness and exaggeration of effect was not all the distaste that all great genius has for trifles; but was the first effort to nullify effect and exactness as near perfectly as was possible with the player at hand. But in his fragmentary teaching, where the player must fall short, he was firm that it should be on the side of exactness rather than effect.

Angrily, to angles exactitude would be to slight altogether one of the first necessities that are steadily leading music to higher and higher development; but if both effect and precision can not share equally in our efforts to improve music, is it not well, even in a while, to consider the listener's point of view, and help him to enjoy what we expect him to see? The general utility of the music, are we not serving those pupils' best interests, and best satisfying the needs of their future audience, by insisting as much on the utility of a piece as on the exactness with which it should be played?

To him who accomplishes nothing, the day has many hours. To him who does nothing, it has not one, though it seems a long time from sunrise to sunset. He has not one well-spent hour.

The Autobiographic Character of Schumann's Music.

BY LOUIS C. ELSON.

It is always a labor of love for the musical student to trace something of the life of a composer in his works, and the labor often leads to a practical result, since the student, once knowing the mood of the composer in producing a certain work, becomes himself more identified and *en rapport* with it, and consequently interprets the composition better. One comes a little closer to the Seventh Symphony when tracing Beethoven's affection for Amalia Sechald in some of its romantic measures; one reads the reconciliation of Handel and George I in the "Water Music"; and many other bits of personal history might be gleaned from special compositions.

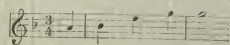
With Schumann, however, what is only sporadic with other composers becomes nearly continuous. Almost every step of this composer's career can be traced in his music; his successive compositions become an autobiography in tones. Some of these works are avowedly records of personal events; others become unintentionally historic.

It may be remembered, at the outset, that Schumann always wrote best when happiest. In this he was the opposite of Schubert who scarcely brought forth anything when he was thoroughly enjoying himself—his happy years (too few, alas!) being comparatively barren of good music. Schubert complained that the public loved those compositions best which he had brought forth in direst anguish. When Schumann was unhappy, the fearful melancholia which was a symptom of his hereditary insanity often incapacitated him altogether for work.

The dual character of his compositions tells us clearly of the duality which existed in himself. As early as October 4, 1828, when then only nineteen years old, he wrote to his friend Rosen, at Heidelberg, from Milan: "I always seem to myself entirely poor yet entirely rich; entirely weak yet entirely strong; feeble yet full of life." From this it is evident that Schumann had recognized thus early the duality of his own character. These two opposing personalities soon received names from their possessor. The fiery radical, full of aggression and combat, was called "Florestan"; the shy, introspective and sensitive dreamer was named "Eusebius."

Soon afterward these mythical characters became part of the musical autobiography which was to run all through Schumann's musical creation. The first piano sonata, dedicated to Clara Wieck, was signed "Florestan and Eusebius"; and one can, in this work, as in many of the subsequent ones, trace the two antagonistic moods. If one stands on the river bank below Cairo, Ill., at flood time, one will see two rivers in one channel; on the one side the dark waters of the Ohio, on the other the yellow waves of the Missouri and Mississippi; even so in many a Schumann composition can one observe Florestan and Eusebius touching but not coalescing.

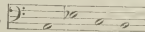
Schumann's autobiographic style begins with his opus 1. He met with a beautiful young lady at a hall in Mannheim. The lady's name being Meta Abegg, he at once wrote a set of variations upon the letters,



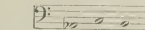
and fearing that the homage might be too conspicuous, he threw a thin veil over it by dedicating the work to a mythical "Pauline, Countess d'Abegg." Four years later (in 1834) he met with the very attractive Ernestine von Fricken. This time it was impossible to spell out

the name musically, but Schumann was not to be balked by a trifling matter like this, and, ascertaining that the young lady was born in Aesch, in Saxony, he set about spelling out her birthplace in a glorious musical composition: "The Carnival." In doing this he was able to use the German musical letters in two ways—

A, Es (E-flat), C, H (or B),



and As (A-flat) C, H,



and his mysticism found further consolation in the fact that these were the only musical letters in his own name.

His reading of the works of that playful and romantic philosopher, Jean Paul (Richter), led to opus 2, the "Papillons," and to much music besides.

"Florestan" and "Eusebius" bubble up again as characters in the "Carnaval," and as composers in the "Davidsbündler" dances (opus 6). As the "Davidsbündler" appear more than once, we may mention that they also were autobiographic, and consisted of characterization of the different moods with which Schumann wrote in his musical journal, "Die neue Zeitschrift für Musik." "Florestan" was, of course, the dashing critic, "Eusebius" the tender, sympathetic, and feminine one, and "Master Raro" was evolved as a character to mediate between the two extremes. These fanciful characters (each being Schumann himself) were supposed to carry on a bold war against the "Philistines," as Schumann characterized the old fogies of Leipzig. There were, however, a few outsiders, real personages, who were of the "Davidsbündler"; there was Henrietta Voigt, as "Aspasia"; Ludwig Schunke, as "Jonathan"; Carl Bank, as "Serpentinus"; and the great battle of the opposing forces is portrayed in the finale of the carnival scenes.

There is more autobiography in the compositions of the year 1840—the happy year when Schumann won and married Clara Wieck. There is so much of beauty in the true story of this love-match ("Heloise and Abelard" do not give so tender a tale) that it seems a pity sentimentalists should not have let it stand for itself. The story that "Warum" is a musical love-letter addressed to Clara Wieck, and that it succeeded in melting the heart of her obdurate father, is absolutely false.

The Symphony in B-flat (No. 1) of this epoch is the true autobiography of the triumph and happiness of this simple and gentle soul. Schumann at first intended to call this the "Spring Symphony," and one can readily find the sheep-bells of the wandering herd in the triangle passages of this work,—but the composer finally said, "One ought not to take the public too fully into one's confidence," and the definite title was discarded. The bursting into song is an equally autobiographic touch at this happy epoch. Schumann now wrote the best cycles of German *Lieder* that the world possesses.

In the old days his guide was Jean Paul, but now he found in Heine his fittest expression, and in "Dichterliebe" ("Poet's Love") he told the story of his sufferings during the long strife to win Clara Wieck. It was like Schumann to look at every side of a question, and in "Woman's Life and Love" he tells us of what Clara Schumann must have felt before they were wedded. He goes further than this and follows Chamisso's cycle of poems to the death of the husband, and the prediction (conveyed with wonderful subtlety by the return

of the theme of awakening love) that the widow shall live on, the memories of her husband remaining her chief consolation; and this prophecy was strangely fulfilled.

In "Manfred" and "Faust" of later years we find the mysticism and melancholy that hung over the composer's life again becoming prominent.

A gleam of sunshine comes near the end. The appointment as Municipal Director of Music at Düsseldorf causes the melancholy to lift, and at once we receive a bit of personal impression in the Third Symphony—the "Colonus" or "Rhenish" symphony. We hear the organ pealing in the great cathedral (Schumann had seen the Archbishop of Cologne installed in the see of Cologne), we note the people streaming out of church with holiday chatter in the finale, and we know that Schumann has come under the spell of the happy Rhine life, and that his melancholy is taken from him.

It is only temporary; the last chapter is found in the works of another composer. The day on which Schumann attempted suicide he had written a theme which he believed was sung to him by spirits. Brahms took this theme and set it as a series of piano variations, appropriately ending the series with a funeral march. The autobiographic character of Schumann's music thus being continued even in his very last work.

It must not be imagined that we consider all of Schumann's music autobiographic. It must be admitted that something of autobiography exists in the works of every master, but there is no instance in musical history of such a direct record of the actual events of a life transmuted into tones in the music of any other composer. We may come closer to Schumann's personality through his compositions than we can come to any other of the masters even in their greatest or most emotional works.



SCHUMANN AT TWENTY-ONE YEARS OF AGE.
During this year he wrote "Papillon," Opus 2.

Side Lights on Schumann.

BY W. F. GATES.

ROBERT SCHUMANN dwelt for some years on the border line between genius and madness. This dividing line between genius and insanity is narrower than we sometimes realize. Some of the greatest minds among the musicians have passed this line, but by rest and treatment have returned to a stable mental balance. Others have passed it never to return. As an instance of those who suffered this affliction temporarily, Hans von Bülow might be mentioned. And of those who

No 2997

LOVE'S MURMUR.

1

Edited and fingered by
Maurits Leefson.

DOUX MURMURE.

Estéban Marti.

Andantino quasi Allegretto. M.M. $\text{♩} = 72$ ($\text{♩} = 144$)

pp cantando

un poco ritard.

a tempo dolce

un poco cresc.

ritard. e dim.

cresc.

p

legato p

Copyright, 1899, by Theo. Presser, 3.

Musical score for page 2, measures 1-12. The score is written for piano in G major and 3/4 time. It features a variety of dynamics and articulations.

Measures 1-4: *allarg. un poco*, *a tempo*, *f*.
 Measures 5-8: *sempre mf un poco meno*, *cresc.*, *f*.
 Measures 9-12: *molto ritard.*, *pp*, *f*, *dolce*.

Measures 13-16: *dim.*, *pp meno*, *Tempo I.*, *pp*.
 Measures 17-20: *cresc.*, *f*.

Musical score for page 3, measures 1-12. The score continues from page 2, maintaining the same key and time signature.

Measures 1-4: *dolce*, *mf*.
 Measures 5-8: *molto ritard.*, *a tempo*, *sempre f*.
 Measures 9-12: *f*, *ritard.*, *a tempo*.

Measures 13-16: *allarg.*, *p*.
 Measures 17-20: *dolce*, *dim.*.

Measures 21-24: *ritard.*, *animato*, *f*.

NACHTSTÜCKE No 1

Nocturne.

Schumann composed these pieces in 1839 at Vienna. He writes concerning them to his betrothed (Early Letters); "I wrote to you concerning a presentiment, I had it in the days from March 24 to 27 when at my new composition" (probably No. 1) In it occurs a passage to which I continually reverted; it is as if some one ground "O God" out of a heavy heart. In the composition I always saw Funeral trains, coffins, unhappy despairing people, and when I had finished and was long seeking for a title, I always came back to this: "Funeral Fantasy." Is it not remarkable? In composing, too, I was often wrought up that tears flowed, yet I knew not why and had no reason for it—then came Theresa's letter, and now all was clear to me (his brother lay dying.) And in a later letter, after he had given the "Funeral Fantasy" the name "Nocturnal Pieces." What do you say to my calling them; 1. Funeral procession, 2. Odd assembly, 3. Nocturnal revel, 4. Round with solo voices. Write me your opinion!"

To the advantage of the pieces these superscriptions, which find their justification in the above described state of mind of the Composer rather than in his tones, have been omitted and the player's imagination can supply the Nocturnal Pieces, so rich in moods and deeply felt, with images of his own.

Edited by John S Van Cleve.

Rob. Schumann, Op. 23
No. 1.

M. M. (♩ = 100)

a This initial number of the set, poised between the keys of A minor and C major, is of a solemn, dirge-like character its prevailing moods being heavy grief and sacred consolation. Technically considered it consists of two elements, a melodic phrase of three notes in eighths and sixteenths and a series of five chords of a subtle shifting character and possessing a melodic outline. Study to give the utmost prominence to the solo phrase and deliver the chords with the most undulating variety of nuance. Secure at all hazards sufficient variety to prevent solemnity from degenerating into monotony.

b Change the pedal at each new chord, hence in the first seven measures, four times in each measure, the purpose being to secure that extra resonance and freedom of tone when all the sympathetic strings of the piano are permitted to vibrate.

a tempo

c

legatiss

p

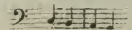
pp

mf

ritard

a tempo

c The oneness of the rhythm will drop easily into dullness unless the player, with delicate feeling and judgment, should enliven with emotional shading in both voices, the principal motive which here appears slightly changed in character and canonically treated.

d The motive  should here and in both voices in the subsequent measures, be energetically marked.

Nocturne 4.

ritard

pp

mf

ritard

pp

c At this noble organ point be sure to shift the pedal with each chord, for a literal following of the pedal mark by extending through the measure would generate an intolerable jangle of confusion. Pronounce the bass G; - with organ-like firmness and retain it with the finger.

Nocturne 4.

Holiday Spirits.

March.
SECONDO.

H. Engelmann, Op. 406.

Primo

ff f p f p f p

f p f p f p f p

pp pp

ff ff

queto ff

Fine

Holiday Spirits.

March.
PRIMO.

H. Engelmann, Op. 406.

ff f p f p f p f p

ff ff ff ff

ff ff ff ff

ff ff ff ff

ff ff ff ff

ff ff ff ff

Fine

SECONDO.

Trio.

p *sempl.*

mf

cresc.

ff

ff

Grandioso Alto marc.

ff

D. C.

ff

3007.6

PRIMO.

Trio.

cantabile

ff

f

Pschers.

ff

grandioso

ff

ff D. C.

3007.6

Rustic Chit Chat.

Le Babil Rustique.

W. F. Sudds, Op. 240.

Allegretto. M.M. ♩ : 104

Musical score for "Rustic Chit Chat" (Le Babil Rustique) by W. F. Sudds, Op. 240. The piece is in 4/4 time, key of B-flat major, and is marked "Allegretto" with a tempo of 104 M.M. The score is written for piano and includes various dynamics (p, f, pp, mf) and articulation marks. The piece concludes with a final cadence.

Continuation of the musical score for "Rustic Chit Chat" (Le Babil Rustique) by W. F. Sudds, Op. 240. The piece is in 4/4 time, key of B-flat major, and is marked "Allegretto" with a tempo of 104 M.M. The score is written for piano and includes various dynamics (p, f) and articulation marks. The piece concludes with a final cadence.

pp staccato delicamento
mf
mp

Musical score for page 14, featuring piano and bass staves with various musical notations including notes, rests, and fingerings. The score is written in a key with two flats (B-flat and E-flat) and a common time signature.

mf
f
mp più mosso
f
p

Musical score for page 15, featuring piano and bass staves with various musical notations including notes, rests, and fingerings. The score continues from page 14 and includes dynamic markings such as *mf*, *f*, *mp più mosso*, and *p*.

Cradle Song.

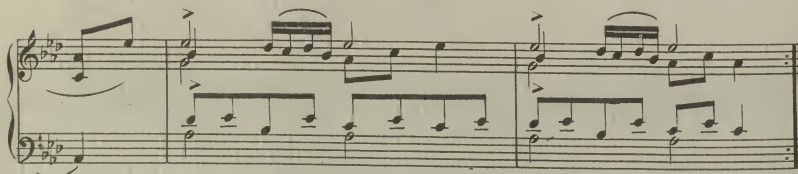
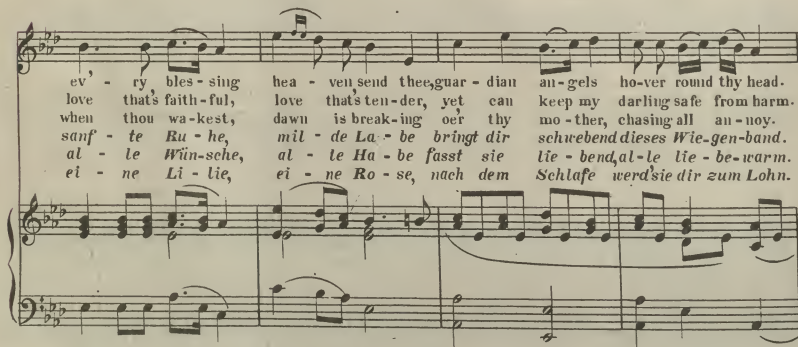
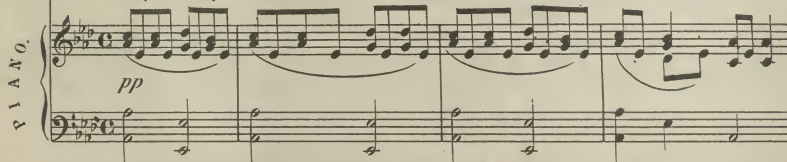
WIEGENLIED.

FRANZ SCHUBERT.

Slowly.
Langsam.

Voice.

1. Slumber, darling, gen-tle dreams at-tend thee, soft-ly nest-led in thy cra-dle bed;
 2. Slumber, darling, in the full moon's splendour thou art shel-ter'd in thy mo-ther's arm,
 3. Slumber, darling, hap-py be thy wa-king all thy life is yet a dream of joy;
 1. Schlafe, schlafe, hol-der, sü-sser Kna-be, lei-se wiegt dich dei-ner Mut-ter Hand;
 2. Schlafe, schlafe in dem sü-ssen Gra-be, noch beschützt dich dei-ner Mut-ter Arm,
 3. Schlafe, schlafe in der Flau-nen Schoosse, noch um-tönt dich lau-ter Lie-bes-ton,



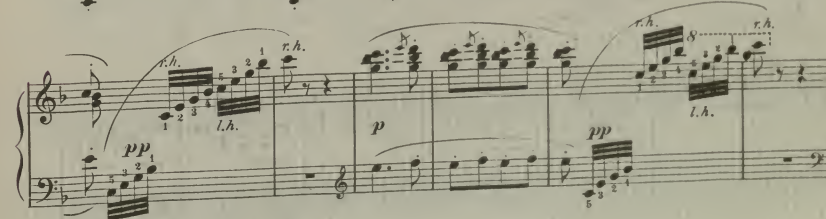
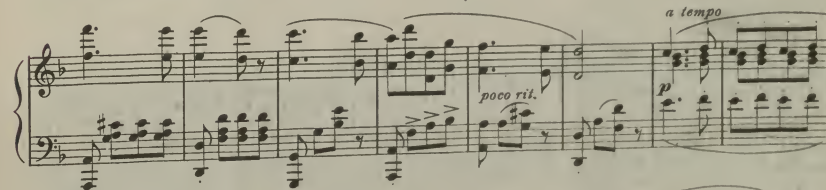
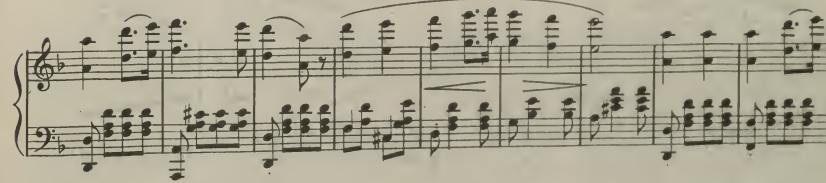
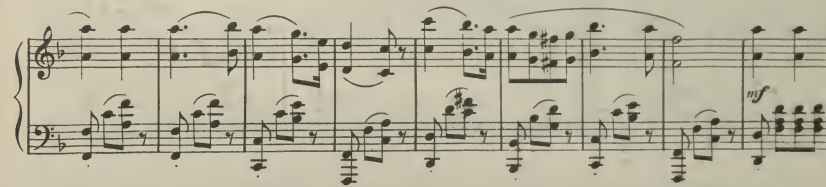
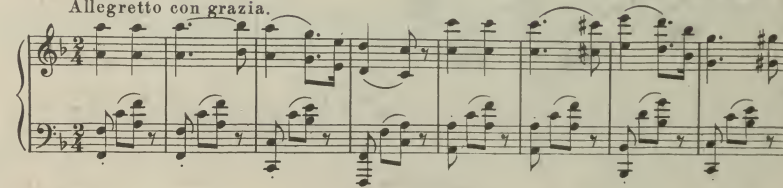
CON AMORE.

MELODIE.

Edited by A. D. Hubbard.

PAUL BEAUMONT.

Allegretto con grazia.



Musical score for page 18, featuring piano and organ parts. The score includes various dynamics and articulations:

- l.h.* (left hand) and *r.h.* (right hand) markings.
- f rit.* (forte, ritardando).
- p a tempo* (piano, at tempo).
- cres.* (crescendo).
- con espress.* (con espressione).
- poco rit.* (poco ritardando).
- pp* (pianissimo).
- p* (piano).

Musical score for page 19, featuring piano and organ parts. The score includes various dynamics and articulations:

- cres.* (crescendo).
- cen* (crescendo).
- do* (crescendo).
- p* (piano).
- marcato* (marcato).
- ff* (fortissimo).
- agitato* (agitato).

CANZONETTA.

Revised and Fingered by
ALBERT D. HUBBARD.

V. HOLLAENDER.

Allegretto grazioso. cantabile.

quasi Arpa.

p

simili.

cres.

p

cres.

p

cres.

cres.

rit. pp

ten. pp

ten. pp

*Ria **

THE GIFT.

A CHRISTMAS SONG.

(Soprano or Tenor.)

F. E. WEATHERLY.

A. H. BEHREND.

Moderato.

A moth-er was watch-ing on Christmas night, Rock-ing her babe by the can-dle light, And she

lift-ed her eyes in the gath-'ring gloom, For the Christ-child stood in her low-ly room.

"What shall I give to thy Child?" he said, Soft-ly car-ess-ing the sleep-er's head,

"Nay!" said the moth-er, "O an-gel guest, Give her what-ev-er thou deem-est best!"

"What shall I give her, O moth-er mild? Ask what thou wilt for thy lit-tle child, Shall I

kiss her brow that her eyes may shine With a beau-ty that men will call di-vine? Shall I

touch her lips that they may flow With songs the sweet-est the world may know?"

"Nay!" said the moth-er, "That will not stay Songs are for-got-ten and hair turns gray!"

But what shall I give her?" He said a-gain,

Ask, and thou shalt not ask in vain! And the moth-er lift-ed her eyes a-bove,

rall. *rit.* *Patempo.*

Give her pu-ri-ty, truth and love! And the Christ-child turn'd to her soft and mild, "Thou hast

rall. *rit.* *patempo.*

cho-sen the best for thy lit-tle child; Be not a-fraid, tho' life be sore,

frall. *rit.*

I shall be with her for-ev-er-more,

f colla voce *rit.* *a tempo*

ended their days in an asylum, Schumann's is probably the greatest name.

Schumann's nature was a very deep one. He revelled in the intense and the abstruse. He had had a severe course of literary and legal training, having received from his university the degree, "Doctor of Philosophy"; and in Germany such degrees are not flung about so prodigal a hand as in this country. It was the intention of his mother and his guardian that Schumann should fit himself for the law, and for some time he studied with that end in view; but the musician in him overmastered any tendency he had toward law, and he thenceforward gave his best efforts to the study of performance and composition.

It was doubtless this continued mental concentration and overtaxing of his physical powers that caused the mental malady that clouded his later years. As far back as twelve years before his death he was afflicted with excruciating pain in his head, with sleeplessness, and other troubles caused by the disarrangement of his nervous system. At times he was comparatively free from these pains and the accompanying delusions, and it was then that much of his finest and best work was done.

One of the earliest symptoms of the approach of this malady was his absent-mindedness and forgetfulness. In 1850 he took the post of "city music director" at Düsseldorf, a post that carried with it the leadership of an orchestra and a vocal society. Now, Schumann was like many another director. He considered himself an excellent conductor; but, as a matter of fact, he was not a success in the conductor's chair. His very habits of self-concentration and obliviousness to his surroundings made him a failure in this line. If things went wrong, he would never think of stopping the performers and practicing the troublesome section until perfection was secured; he would go clear through to the end, and then repeat the whole thing, much to the disgust of the singers.

A characteristic instance of his forgetfulness occurred when he was once conducting a rehearsal of Bach's "Passion Music." The choir had begun the great opening chorus and were singing bravely along, when it was noticed that their conductor's head grew less and less accurate, and finally stopped. Schumann laid down his baton, turned over forty or fifty pages in a hurried manner, and became absorbed in a perusal of the work far in advance of the singers. But they kept on singing, and their leader kept on reading, utterly oblivious to what was going on around him.

After a while, when he again became conscious of the singing, finding it did not agree with what he was reading, he stopped the chorus and called out to them in amazement, "Good heavens, ladies and gentlemen, what on earth are you singing there?"

This peculiarity finally became unbearable; and, finally, the managing committee requested him to conduct only his own compositions and to leave the rest to another conductor. This did not suit Schumann, and he shortly after left Düsseldorf.

If you will read Schumann's "Rules for Young Musicians," you will find that he was a young player to abstain from the use of all mechanical devices for the acquirement of technique. This is an illustration of the old saying, "A burnt child dreads the fire," for Schumann had had a bitter experience in this line; and while the results gave us Schumann the composer, they deprived his contemporaries of Schumann the pianist. And the gain was much greater than the loss. It all happened in this way:

Finding himself much drawn to the profession of music, and not suited to that of law, which he was pursuing at the wishes of his mother and his guardian, Schumann sought the advice of the great teacher, Wieck, and upon his advice the mother yielded and the young man then gave all his time and energy to his music. His idea was to make a great pianist of himself, and he hoped to do this in six years' time.

Not content to follow the usual road, and actuated by the desire to achieve a perfect technique as soon as possible, he arranged a contrivance which was to conquer the natural weakness of the fourth finger. By means of this arrangement, these fingers were to be held back

rigidly, while the other fingers were exercised. The result was that the tendons of the right hand were badly overstrained, and for some time it looked as if he would lose the use of his hand entirely. But by medical treatment the injury was confined to this weak finger; and though Schumann could from that time on play the piano, it was without the aid of this necessary adjunct to a complete performance. The name Schumann is associated with the highest feats of virtuosity, but the artist was Clara Schumann, his devoted wife. From this time on Robert Schumann gave his entire attention to composition, and to critical writings, of which style he was a master.

Next to a man's birth and death it is probable that the most important date or event is that of his marriage. Especially was this true of Robert Schumann. And at the same time there was a tinge of the romantic and the extraordinary attached to it. Clara Wieck was only nine years of age when the awkward boy, Schumann, first saw her at her father's home, where he had come for musical instruction. She was, even at that age, a remarkable performer on the piano, and as the two were thrown together every day, it was perfectly natural that an affection should spring up between them.

From that time the lives of the two seemed to be bound together by the cords of fate. When Robert wrote his first symphony, and it was to be given its first performance, it was Clara, then thirteen years of age, who played it in piano arrangement. Later, other compositions were written especially for her.

And though Robert traveled in other lands and admired other maidens, when he comes back to the fatherland and is again at the home of old Papa Wieck, is Clara, no longer a child-prodigy, but a woman, an artist, that understands his music, sympathizes with his aims, returns his affection; she is now a lovely young woman, as Schumann said, "A tender, noble apparition." When their affection was told the father, it met only his stern opposition. Schumann was banished from the house of Wieck, and told not to return. Clara's entreaties had no more effect than Robert's pleadings. She was not allowed to receive any visitors from her father; and to make sure that he was obeyed, the father read all her letters from whatever source. Finally, to make sure of his commands, Wieck carried off his daughter to some place unknown to Schumann. The latter then took the somewhat unusual method of printing in the musical paper he was editing a series of letters addressed, "Letters to Clara." These were probably of more interest to the curious young lady, for she was allowed to read them, than to the public at large. Schumann tired of this state of things, and sought the aid of the law. In Germany, if the consent of the parent is withheld, as the suitor thinks, wrongfully, he may carry the matter into the court; and if the court agrees with him, it "recommends" that the consent be granted. And the parent makes the best of a bad case, and gives the loving souls his permission to wed. Schumann sought this permission. But it was a year or so before the matter was decided, and the father followed the "recommendation" of the court, and gave his blessing to the happy pair.

Their wedding, which took place in a town near Leipzig in 1840, was followed by a period of the greatest artistic activity, the husband writing some of his best works, and the wife playing them and others in a highly successful tour of Germany, Austria, and Russia.

Musicians are sometimes affected in their compositions by events of the most trivial character. Sometimes they delight to show their skill by introducing episodes into their compositions that have a meaning to them and possibly to some of their friends, but are sealed to the world at large. It was a casual matter of this kind that accounts for a peculiar feature in one of Schumann's compositions. In his "Humoresque" the reader may remember that the short section headed "Einfech und Zart" is interrupted by a short theme of an entirely different character from the context. We are told by a member of the Schumann family that the cause for this peculiar break in the continuity of the piece came about as follows:

When the master was engaged upon the section referred to, a strolling ball-seller came down the road, followed by a crowd of children, and calling attention to his wares by blowing a pipe upon which he could play but three notes. The flow of Schumann's sentimental melody was interrupted by the noise of the peddler of ballads, and the composer at once decided to make the pipe theme the motive of an intermezzo, accompanied by a throng of short notes representing the children. The episode gradually disappeared as the man's pipe faded away in the distance, and the composer then resumed his interrupted strain. This little incident simply shows that under the moody and austere exterior that he generally presented to the world, Schumann had a sense of humor; though it must be admitted that it seldom came to the surface.

SOME SIDE LIGHTS ON THE MAKING OF A MUSICIAN.

BY MARIE BENEDEICT.

THERE are certain accessories to the study of music which, it seems to me, are not always sufficiently realized by the intelligent advanced student: Materials of growth outside the lines of technical study, means of awakening and developing the intellectual, emotional, and artistic sides of the nature. Never neglect technical development; work with concentrated energy on the building of your road to Parnassus; but see to it that this higher individuality also has full opportunity for growth, lest, when you reach the mountain of the gods, you miss the fullness of the revelation of beauty there waiting, because the vision falls on unresponsive senses.

An indispensable means of student growth is attendance of concerts and recitals of the best quality obtainable; but it is not of that I am now speaking, but of aids and inspirations more constantly within reach: In poetry, in the best romances of the written past and present, and in the inexhaustible galleries of that artist of nature—Nature.

Study the changing spirits of the seasons; make close friendship with them through every opportunity within your reach, that they may let you hear something of the secret whispered through the varying moods which they throw over the outer world. By the swaying plumes of goldenrod, the brilliant drapery of wild irises and blackberry vine, the bright leaves and glowing buds of the smutch, and the sunset beauties of the forest trees; let the early weeks of autumn, still a warm remembrance with some of us, interpret to you somewhat of the secret of that magic of color, that depth and intensity of mood, which, rightly absorbed in your "innest self," and from the heart, as it were, work, shall have its share of influence in idealizing your musical tone and your interpretations. Win from the glittering frostwork the earnest and mystical of Winter's court, the tender golden green and crystal and white of the young leaves and blossoms of spring, from the play of the white clouds across the deep blue of the summer sky, something of that message from the realm of the beautiful which Nature has expressed in these exquisite characters, but which we are not always wise enough to receive for our own as she means to have us do.

The association of the idea of color with tones and chords is nothing new, nor is it any excess of imagination. How else is it possible to thoroughly characterize the wide variety of harmonic effects, the sparkling tones of the high treble, or the deep values from the bass register? An unknown writer has gracefully expressed this truth of the art world, in saying:

"And so, by his wondrous exquisite art,
Lest touched through both senses the one human breast;
And shrouded, as a rose night, transformed to a bird,
That sounds can be seen, and seen can be heard."

Our own Emerson has said that "Nature is loved by what is best in us." Certain it is that thoughtful study of the innumerable pictures with which she strews the way enriches and deepens the artistic sense, of which no musician, whether professional or amateur, can have too full a development. Cultivation of the love of beauty is as necessary to the growing pianist as is the cultivation of technical skill.

AN INCIDENT OF TAHOE.—A supposedly true story of the great pianist says that one day he found his room in possession of a cat that, when he sat at the piano to play, annoyed him by jumping on the keyboard. The play, annoyed him by the story, he took it by the nape of the neck and threw it into a red-hot stove, and after calmly watching it burned, resumed his practice.

It is an instance of nervous irritability often shown by the musical temperament. It is to be hoped that it does not often take such a cruel turn, and is only given to prove the old saying that "gentle is not always easy to live with."—*Carlotta Walker Lathrop.*

A CHRISTMAS STORY.

BY JAMES M. TRACY.

Look for a moment at the music of the day and the manner in which the new power was wielded. The rugged strength of Beethoven, the poetic beauty of Mozart, the more recent "inexhaustible store of Schubert's melodiousness" were seemingly forgotten. Rossini ruled the operatic stage, and pianistic virtuosity of a mere technical order awayed the public taste. It was no easy task the young writer had set himself: to combat public opinion and stem the tide of popular enthusiasm over melody. But, guided by the same lofty ideals that he endeavored to picture in his own compositions, he criticized the work of his contemporaries, alike appreciative of true merit and alive to all species of humbug, awarding praise to the worthy, and pouring scathing criticism upon the works of the simple seekers after notoriety. His mission was "to rescue music from the languid sentimentality which has replaced musical work"; and, regardless of consequences to himself, and with but one thought, one purpose,—the triumph of right over wrong, truth over error,—he fearlessly fought for and won a victory the like of which has seldom been achieved during the history of our art.

And thus do we see the man revealed in his literary work.

IN HIS LETTERS.

But there is still a third and more direct path leading to the true knowledge of the man: a path that guides to his inner nature, and by tracing which we may see his very soul laid bare.

In the preface to his letters his widow writes: "My object in publishing the following letters was that those who love and honor Schumann as an artist might also learn to know him as a man. Unfortunately, the world knows more of his peculiarities than of his character, since he was intimate with but a few. These letters, therefore, form a beautiful memorial, revealing all the treasures of an ideal youthful nature, strong and energetic, and filled with the highest aims and aspirations. All who have learned to love Schumann's works will be delighted to find the close correspondence between the artist and the man, and the wonderful way in which his compositions reflect his thoughtful mind and high intellect"; and (well might she have added) his pure soul and brave heart, his helping hand and ready recognition of true worth in whomsoever it appeared, whether he were old or young, successful or needy.

Schumann was no conversationalist, but he was a most graceful and polished writer, and in his more intimate letters—to his mother, his wife, his close friends—his pictures in poetic language the thoughts of his inmost soul. Read his letters if you would seek the inspiration of his enthusiasm over the noble art; if you would understand his contempt of the false and pernicious; and if you would comprehend the nobility of a nature that did ample justice to those of his contemporaries that were worthy, and exhibited a complete absence of selfishness and jealousy and marked him for a prince among his fellows.

THE SECRET OF THE MAN.

And would you learn the secret of this poet's power? In one of his earliest letters to his mother (a letter written during his storm and stress period, when his whole life was "a conflict between poetry and prose—music and law")—in this early boyish letter—occurs this sentence: "Set yourself an honest purpose, and with steady perseverance succeed as he did."

Entering the world of music, as he did, at a most disadvantageous moment,—with the charm of a Mendelssohn on one side and the subtle fascination of a Chopin on the other; barren of any personal attractions; with the injury to his right hand irrevocably closing to him the ranks of the virtuosi, and, withal, hampered with an imperfect musical education,—Schumann still entered the lists undaunted and undiminished. He had set himself "an honest purpose," and "with steady perseverance" he was to find such "success" as is allotted the few. And this purpose you will find in the themes of his compositions, between the sarcastic lines of his critiques, interwoven among the jests in his correspondence. It is the man proclaiming himself.

A YOUNG musician attending a foreign university of music, four thousand miles from home, sat in his cosy study one evening, apparently engaged in deep thought. A dim coal fire was burning in the grate before him, into which his eyes were intently gazing. The room contained many books, music, pictures, and bric-a-brac scattered about, and a grand piano occupied the center of the room: it was his most intimate friend. A fresh bouquet of flowers stood on the desk, its perfume permeating the whole atmosphere. The feet of the young student were enshroued in a new pair of elaborately worked slippers, and on his head of dark brown hair jauntily rested a beautiful velvet smoking cap, richly trimmed with gold lace and tassels. These articles were the Christmas gifts of a lovely, golden-haired German girl whom he had come to know well during his residence in that German city. The young girl's father had been this man's best friend and adviser.

A table stood beside the young man, upon which was a letter that had just been read. This letter contained important news which apparently had disturbed the young student's peace, for he seemed perfectly absorbed in thought and unconscious of his surroundings. He left his chair beside the cozy fire several times, to walk about the room, evidently undecided what to do. After a half-hour spent in this silent study, he said, "I will smoke that fragrant cigar Louis was thoughtful enough to send me with those other elegant presents. What a darling girl she is. I really believe she loves me. I will light the cigar, put my feet on the table, and watch the graceful, bluish rings of smoke as they noiselessly ascend to the ceiling above, place myself in a contemplative mood, and perhaps I will be fortunate enough to unravel all the mysteries that surround me." The course of these actions and remarks was brought about by the contents of the letter lying on the table before him. We will examine the contents of this letter to see what produced so much uneasy nervousness to our student at this particular moment.

"BOSTON, U. S. A., December 10th.

"My Dear Son:

"Your mother, being quite ill, desires me to write her usual fortnightly letter to you. I hope you are well and are satisfied with your three years' study abroad. We feel that you have been from home quite long enough, and if you have been diligent in your studies, you have acquired sufficient knowledge to enable you to pursue your chosen profession with confidence. We believe you are so sincerely in earnest and interested in the pursuit of gaining knowledge that you have taken full advantage of the unequalled opportunities offered you while abroad. We have, therefore, concluded it best properly arranged. As this letter will reach you on or about Christmas day, we send you a draft for \$350.00 to enable you to settle all outstanding bills, and leave enough for a comfortable passage home. I hope this will prove satisfactory, and that we shall see you again in the course of a few weeks, in his own dear home place at the home of his father and mother. Your mother wishes to remember you with the inclosed beautiful handkerchief, which she has worked with her own hands.

"Wishing you a happy, merry Christmas, we are
Your sincere loving
FATHERS AND MOTHER.

"P. S.—Your mother desires me to add, Tell Morton not to forget the promise he made to her before leaving home; that he would not bring a German wife home with him."

After reading the letter over three times, our student exclaimed with much emotion, "Oh! how much would I not give to have a few minutes' conversation with dear, kind, loved mother, for I find myself in a position to need her advice. Yes, she has tenderly watched over me from babyhood, in sickness and health; prayed for and advised me for my best good; guarded me constantly and carefully to prevent accidents from every perspective. I love her,—oh, how much!—for I think her promise to her, I think if she could see and know how much Louis loves her, she would not exact that rash, youthful promise."

"I must see Louise at once; I promised to spend the evening with her and help select some presents for her two younger sisters, Gretchen and Edna. While we have been back together and permitted to enjoy many privileges not usually accorded to young German girls, no promises of marriage or sworn vows of love have been made between us; and yet, I do not know what to say to her. I will visit her at once and trust to luck to help me out."

"Why, Morton, what makes you so late? I began to think you had deserted me entirely. Come in quick, for we must decide on our Christmas gifts to the children. We'll take this little bundle of things in first; it will make their little hearts glad, I know."

The paper contained an assortment of fine candies and a few toys. In a short time the presents were all arranged for the children, and the remainder of the evening was spent in playing several games of German sixty-six, their favorite game of cards.

After promising the gentleman of the house to spend Christmas day and evening with him, Morton returned to his own apartments. He did not sleep much that night, for he was thinking how to break the unwelcome news to Louise of his early departure for America. In the morning, after writing a letter to his mother, the young student went to the house of the man who had been his benefactor and friend for nearly three years. He had often been entertained by him at his house, invited him to banquets, balls, and parties, and evidently esteemed the young man highly. The children were made happy by their Christmas presents, and, after an elaborate dinner, the family went to the Rosenthal to hear the entrancing music of a fine orchestra, and to watch the gaily dressed throng congregated there. In the evening the entire family occupied a box at the opera; so the day and evening had been one of rare pleasure and enjoyment.

Three weeks later our young student called for the last time on Louise. He had never told her he was going home so soon, but waited until the last moment before breaking the news to her. When he arose to go, he put his arm around the frightened girl, gave her a kiss, and said good-by forever. Early the next morning our student was on his way home to America. He spent a good part of the time on his journey thinking what his pleasure there is in life for him, without the companionship, love, and soothing influence of woman. Life would be intolerable to bear without them, and the man who thinks otherwise is a fit subject for eternal punishment. One year later Louise married an American; which proves she had more than one string to her bow, and our young student rejoiced at her good luck.

GENIUS, TALENT, AND CLEVERNESS.—Genius rushes like a whirlwind; talent marches like a cavalcade of heavy men and heavy horses; cleverness skirts like a swallow in the summer evening, with a sharp swirl and a sudden turning. The man of genius dwells with man and nature; the man of talent in his study; the clever man dances here, there, and everywhere, like a butterfly in a hurricane, striking everything apart, and enjoying nothing, but too light to be dashed to pieces. The man of talent will attack theories; the clever man will assail the individual, and slander private character. The man of genius despises both; he needs none, he fears none, he lives in himself, shrouded in the consciousness of his own strength; he interferes with none, and walks forth an example that "cagles fly alone; they are but sheep that herd together." It is true that should a poisonous worm cross his path, he may tread it under his foot; should a car snarl at him, he may chastise him; but he will not, he can not, attack the privacy of another.

MUSICIANS often speak of "our art" and "our profession," and in such a way as to draw a distinction between the terms "artist" and "professor." It is no doubt appropriate to say that we professor art, to know or some particular branch of it; but we should be careful that our profession is well founded, and that our profession is also possession.

THE SUCCESSFUL TEACHER.

BY HARVEY WICKHAM.

To those who have not found music teaching a lucrative employment, or who have not made of it an artistic success, a few words as to what contributes to success in this line may be of use. Most of the elements in the make-up of the good teacher are, to a great degree, available by any one with a fair amount of talent and industry. Let me name a few of the most important.

KNOWLEDGE OF SUBJECT.

It would seem axiomatic that one should know before he seeks to impart; and I take it for granted that every teacher at least supposes that he understands his speciality. But it is not well for any one to assume this as a matter of course, or without reason; for it by no means is certain that those ideas which were gleaned (perhaps years ago) from some obscure and cheap instructor, or, still worse, picked up at random, are correct, scientific, and up to date. It behooves our young reader, to be sure you are right; and the only way to be sure is to have your qualifications passed upon by a pedagogic of recognized standing. It is astounding what good can come from even a few lessons taken from a real master; and the cost is comparatively so slight that it almost always can be met by one who is thoroughly determined.

Every teacher should be the exponent of a method. By method I do not mean an ironical list of exercises, études, and compositions, which is to be imposed upon every unfortunate pupil; but rather a definite, uniform way of correcting certain faults and attaining certain ends. A system which does not take into consideration individual variations is a poor system, that is all, and furnishes no argument against one that is good. Even a bad method is better than none. The best teacher I ever had, so far as genius goes, was so unsystematic that I learned from him practically nothing.

One must have in his course of instruction many more exercises than any one pupil will require; enough, in fact, to cover every possible need of every possible pupil. And, more important still, one must know how to use those exercises to the greatest advantage. I have found that not so many are needed, after all, providing those taken are thoroughly mastered. Golvers say, "Beware of the man with one club"—the player who really understands the use of a single implement of the game being more to be feared than he who is indifferently skillful with half a dozen. Beware also of the pianist who performs the scales perfectly at ever so moderate a tempo, and who passes without error through ever so simple a drill upon octaves and arpeggios. He will make a dangerous rival some day, be assured. What applies to exercises applies equally to études and compositions. The teacher must not only be able to criticize interpretation in an intelligent manner, but must have that much more faculty of giving the right place to the right person at the right time. This is probably the most valuable fruit of experience. Take pencil and paper and jot down all the works ever used by you in teaching. Can you grade them all at every level? And can you give an intelligent account of the peculiar difficulty and use of each? If not, you must learn to do so. I have known many teachers who did not know whether a given piece was on their regular teaching list or not—nor having such a list, who could not tell whether it came logically before certain exercises or exemplified, nor anything about it save that they believed that some of their pupils had "taken it."

It needs much intelligent labor to acquire a teaching repertoire large enough to supply all wants and yet select enough to include only the best of the vast amount of material that is to be selected from. But intelligent labor pays.

THE POWER OF EXPRESSION.

It is not enough to know; a clear idea can only be conveyed to another when clearly expressed. Many otherwise excellent instructors are handicapped by inadequate command of language. They use loose, am-

biguous, and mystical linguistic constructions. They stutter and stumble in their speech, saying one thing five minutes, calling attention to the third measure of the fourth score, and confining the pupil with a host of similar verbal absurdities. The phrases used in the profession are often positively ludicrous. I know a famous avant who says, "Soft, soft, there," when he means *ritardando*. I have heard him exclaim, "Light in that passage there," when he meant not *piano*, but *brilliant*. In correcting mistakes, also, many are needlessly caustic. If you say "Play G-sharp, not G-natural," you leave the student in the dark as to which hand is wrong. He has to stop and discover that there is no G in the right hand the error must be in the left. Even if you say "Play G-sharp not G-natural with the left hand," he is at a loss until you come to the end of the sentence. But if you say "The left hand has G, not G-sharp," he knows where to look with the very first word, and by the time you have finished speaking has had time to correct himself. It is trifles such as these which make the difference between clear and confusing criticism.

The habit of accurate expression also has its reflex action on the mind of the speaker. The trouble is often in the idea itself, and the sentence may be an ineffectual grammar and rhetoric only because the thought behind it is an insult to logic and common sense. A clear thinker is not of necessity a clear speaker (though in nine cases out of ten he is), but a vague thinker is always a poor user of words. Therefore, he who begins to take pains with his vocabulary ends by bracing the cobwebs from his brain; and gains not only in seeming, but in being. "Writing maketh an accurate man," says Bacon (I quote from memory only), so if you are unskilful in expressing yourself, have recourse to the pen.

THE POWER OF ILLUSTRATION.

But it is not enough to criticize, however well; the teacher must also illustrate. To explain, "That passage must not be played as you play it, but should end with a slight *accelerando*," may give a valuable hint to the instructed. But let us suppose that he does not know what a slight *accelerando* is, what shall we do? Tell him that it is a gradual quickening of the tempo? Perhaps. But what if he then plays, suddenly quickening the tempo? Is it enough to send him to Webster to find out the meaning of the word "gradual"? By no means. He knows what it means theoretically, as he also knows the correct definition of *accelerando*. What he needs is a practical illustration of the effect intended. When the teacher sits down to the instrument, and gives example after example, not only of the passage in question, but of other *accelerandos* beautifully played, the listener's ears become educated. They are there after offended at jerky, uneven hurrying. They have received instruction, indeed.

The young teacher who tries the experiment I am about to propose will find himself by the end of the season many grades above his present artistic level. Let him endeavor to learn every exercise, étude, and composition which he uses among his pupils, so that he can play it in a manner worthy of being imitated; and then enlarge his repertoire until it fully meets the needs of his existing class. Next season he will have, believe me, a much larger and better following to provide for. That the experiment involves a large amount of hard work only proves that he is at present, to a certain degree, incompetent. If not, he would already have every task which he imposes on another at his own fingers' ends. Do not be afraid of the word "imitation" used above. His own ideas about a piece are all that one can impart. He can impart those ideas more or less mechanically master of the piece. How far the pupil should be encouraged to follow an original conception is a matter not pertinent to this essay. Suffice it to say that originality uncorrected by the observation of good models is synonymous with crudity.

PERSONAL MAGNETISM.

Any one who has the qualifications enumerated in the foregoing can hardly fail to possess that priceless, almost

indefinable, thing called personal magnetism. One who knows his business, expresses himself concisely, and backs his words with deeds, is of necessity an inspiring individual to come in contact with. Yet some have this magnetism—this power of moving other minds—to a greater degree than those equally gifted in other respects, and it would seem at first sight that this faculty was suitably unacquirable, and to be classed among those things which Kuhn says are beyond patient patience and hand-paper. Yet where we find the magnetic quality lacking, do we not find earnestness, sympathy, and good manners lacking also? He whose outward bearing is not in flat contradiction with his inward graces, who is thoroughly in earnest in his professed solicitude for the welfare of his pupils, and who is entirely in sympathy with them in their trials and triumphs, can never be without the power of attracting, pleasing, and influencing. Selfishness and deceit are the elements most at war with this power, for the human heart instinctively is warned of these foes in ambush. The man whose real aim is unscrupulously mercenary, foretells his own failure. In other words, personal magnetism is nothing but intellectual power mixed with the milk of human kindness.

Small wonder that the successful teacher is a rare bird, so to speak. Not only must he be a good musician, but a man of judgment, tact, and *service*. In his perfection he is a creature to be conceived of but never realized. That, however, need not bar the novice from attempting to approach the ideal as nearly as possible, for the rewards of success, even partial success, are always anything which mediocrity can experience.

TO THE GIRLS WHO READ "THE ETUDE."

BY HELENA M. MAUDSLER.

The Editor of THE ETUDE has proved his interest in you "Eldents" by giving a corner of THE ETUDE exclusively to you,—a "gossip corner," in which we may chat of the things in the music life that are of close and personal interest, and in which the girlhood of music will be frankly discussed. We will talk of many things musical, but let us, as usual, talk on that most personal and interesting of subjects—girls.

THE GIRL WHO LOVES MUSIC.

Never was girl more lovingly misunderstood than this girl who loves music, to whom music is a joy and a necessity. Let us consider how some people talk of her. We hear that she loves music, and so it must be easy for her—"just comes to her"; practicing is not difficult for her, because she *loves music*, music is not so much to her credit as to the girl to whom music is a duty and a drudgery; in fact, all the graces and beauties of music are supposed to come obediently to her beck and call, and all the intricacies and knotty points unravel themselves at her bidding—and all because she loves music.

These are some of the misconceptions to which the really musical girl is subjected. Sometimes she is proud to enlighten her friends on the subject, and permits them to think that her love of music is, indeed, a sort of Aladdin's lamp, by means of which she sees easily and without effort into all that is dark or obscure to others, and that where others grope and stumble, she walks with ease and confidence in the light of her musical passion. Or it may not be pride; it may be that she has not yet come to a clear appreciation of her gift, and so she uses it only after many years, and that while she listens to the self-complacent expounding upon her merits, to their own satisfaction, she shades under the intrusion of it, but can not make herself clear. She utters into herself, and glooms moodily over the fact that no one understands, no one gives her credit for what she does, and concludes that the readiness of people to attribute her achievements to a sort of supernatural agency rather than to her own individual effort only proves the truth to be peopled with fools and sophists; and you and I know that much thinking along this black line is very apt to develop a little snap

called "positivism," which has no right within the precincts of a girl's heart.

We know—*you* and *I*—that it is work—continuous, conscientious work—that makes us musicians. To love music does not make us musicians. "Love does not make all things easy. It makes us choose to do the difficult things." That is what love does. A true love for music makes us strong to overcome difficulties, but it does not overcome the difficulties for us. A real love for music creates a passionate desire for perfection; but it is the toiling brain and fingers that must accomplish that perfection.

It may be possible to gauge a girl's success by her love for music, but if so, it is because this love acts as a spur to greater effort, never as an obedient slave that does the work. Do not you agree with me that the girl who loves music works as the girl who does not really care never thought of working? and that it is work—real, strenuous, exhausting work,—no matter under what high inspiration it may be done!

She knows the hated eagerness and impatience of slow climbing, the constant tug of war between what she can do and what she would do. She loves music, and knows the bitterness, together with the joy of it. Knows, perhaps, together with all the misunderstanding, the misery of having had poor instruction, of the lack of financial means, of the prearranged plans of her parents for her along other lines. In such matters as these her sensitive love for music seems a misfortune rather than a blessing; and yet she works and wins, and all her effort seems well worth the while because music, like every thing else that is beautiful, grows always more lovely the longer we know it; more desirable the more we make it our own; more worthy the more we sacrifice for it.

The girl who loves music is bound to succeed, not by her love for music, but because of it. I have never known such a girl to fail, and although I have often seen such deeply steeped in "the blues," yet always they have been "tried again." That is what life is, you know, trying over and over again; and if large rounder and inflated fame comes out of the trying, a rounded, enduring, well-ordered character, a character which makes one good company for one's self, and that is about the truest happiness of which I know, the happiness of a beautiful inner life for yourself—for yourself you have always with you.

THE EDUCATION OF MUSICIANS.

BY C. FRED KENYON.

As the struggle for existence becomes more and more strenuous, so do our occupations and pursuits become more and more specialized. In the worlds of commerce, art, literature, medicine, and law, the tendency of the individual is to narrow his limits in order that he may gain all knowledge obtainable within the bounds which he has prescribed for himself. Thus, the doctor will make a life-long study of the human eye; the litterateur will devote himself entirely to the drama; the musician will limit his life-work to the piano; and so on. This has been brought about by the cruel competition in every field of intellectual work. The result is that many successful specialists have a very narrow outlook upon life. They may discern ably on the particular subject to which they are devoted, but are entirely ignorant of every other subject. I know several excellent musicians who, while being men of undoubted ability, are quite unable to write an ordinary letter; and among the many famous musicians with whom I have from time to time come in contact there are not more than half a dozen who take even the slightest interest in literature. This state of things is quite incomprehensible to the observer, who expects that a man of genius will not be educated all on one side, but will have a wide outlook upon life and will see men and things by the light of matured wisdom.

To my thinking, this specialization of knowledge is not a thing to be desired. For example, take a musical young man who wishes to enter the profession of music. What course of study shall he take up? The piano, we

will say; so he studies and practices for years. At the end of it all he is an superb player—a man of seemingly enormous talent. But talk to him on politics, art, or literature—what is the result? He has nothing to say. He has given so much time and energy to the study of the piano that he has allowed himself no opportunities to keep level with the thoughts of the day. Indeed, it is extremely likely that he has read but little about the composers whose music he so often plays. He may have a hazy notion that Beethoven is not alive, but he is very near about Chopin. He does not even know harmony or counterpoint. He has not the remotest idea of the construction of the diatonic which he plays; so a matter of fact, he has never taken the trouble to open it to find out. His technique may be, and most likely is, wonderfully perfect; but his sympathies and powers of expression are so narrowed and warped by his continual study in one groove that he is only able to play the works of one or two masters. Perhaps he is in sympathy with Chopin, whose music he plays in a masterly manner. Place a Beethoven sonata before him. The thought contained in the sonata is transformed into fancy, the poetry into sentimentality, and the passion into complaint. It is all weakness and sugar, and instead of playing Beethoven our pianist plays what is in truth a mixture of himself, Beethoven, and Chopin. Or take a pianist who has made a special study of Bach and ask him to play a Chopin nocturne. What is the result? The delicate tracery of sentiment is utterly annihilated, the elusive thought is turned into vulgar platitude, and the whole beauty of the piece is destroyed. Even our greatest pianists are influenced by this specialization, though to nothing like the same extent as is the second-rate musician. Paderewski plays Chopin's music better, perhaps, than he plays the music of any other composer; but he is almost as good an interpreter of the music of Beethoven, Schumann, and Liszt. It is the second-rate pianist—the merely talented man—whose ability is limited to the ideas of one composer. Genius such as Paderewski can absorb the ideas of other men almost intuitively. How may all this be remedied?

It may be objected that the ordinary man has no time to devote to other matters: his life-work necessarily absorbs a character which makes one good company for one's self, and that is about the truest happiness of which I know, the happiness of a beautiful inner life for yourself—for yourself you have always with you.

DO YOU EXPECT A TESTIMONIAL?

BY R. B. STORY.

ONE of the enjoyable privileges of the experienced teacher is that of permitting his pupils to "refer" to him when they begin their own careers as teachers, and feel that they need the support of his commendation. He perhaps remembers his own early days when he first sought the patronage of the public: how he struggled to get a footing in the community, and to prove to the people that he really had both the requisite knowledge and the quality of a trained musician and the ability to teach; how the public looked upon his advertisement with skeptical eyes, and only very slowly bestowed its patronage, giving it in preference to some superficial teacher who happened to have had a letter of half-evasive compliments from some foreign instructor.

Now that after many years of successful teaching his position is secure, his reputation is wide-spread, and his word of commendation carries weight, it is with laudable pride that he recognizes the power he has of assisting the younger generation; it is one of the rewards of a lifelong fidelity to high ideals, and he rightly rejoices in

it as well as in the fact that his pupils come seeking this assistance. When he can write a full, whole-hearted testimonial, covering every point, what a satisfaction is his! When he has to study carefully his every word in order to give due credit to the pupil and yet be honest with the public, what trouble! Under such conditions the privilege of the teacher should be balanced by the duty of the pupil while he is a pupil; and inasmuch as at the present time hundreds of talented youths are looking forward to the career of the teacher, it may be well to call attention to some of the component parts of that duty.

The cadet at West Point upon entrance finds that the hours of each day are filled with prescribed duties, some of them seemingly very trivial, and from morning until night throughout his course he is expected to render instant and hearty obedience to every rule, and to secure thorough and complete mastery of every study. The result of his training is after a while shown in physical and mental alertness and power, self-reliance, and ability to command. In his case to command is not to force upon another a whimsical, selfish notion, but rather to lead in the direction of honorable duty; and such ability has been gained through the preliminary discipline of obedience. Here, in a word, is the duty of the ambitious pupil—obedience. He who will not be led can not be sure of final victory; and he certainly should not look for any testimonial from the teacher.

But what may the teacher rightly demand? Perhaps, first of all, accuracy in study. Every language conveys its ideas to the mind of the student through combinations of straight lines and curves that we call letters, syllables, words, sentences. Notation, the written language of music, is likewise made of similar lines and curves formed into notes, rests, bars, slurs, clefs, and the many other signs; and if the student would gain an adequate knowledge of the composition, he must first of all realize the importance of each spot of ink on the page, must analyze critically each measure for location and length of notes, for force, and for fingering. He must understand the meaning of foreign words, the significance of all signs; and only when the structure of the music is well comprehended can he feel sure of sending through it in his performance the true heart-beat of his properly controlled emotion. He will seek to know the peculiarities of the different epochs in music so as to give to the music of each composer its appropriate interpretation, and will not allow his own selfish desires to interfere with a truthful setting forth of the evident intentions of the author.

Secondly, the teacher may expect fair treatment of himself. He is responsible for the guidance of the pupil, and for his advancement. It is his privilege to help the pupil by well-considered plan and method, by well-selected course of études and pieces, by every scheme that can broaden his general outlook and inspire his ambition.

He surely ought to expect from the pupil a hearty cooperation in all such plans of study, a faithful use of hours of practice, a prompt and regular attendance at lessons; for every lack of confidence in the plans, willful or indifferent negligence in practice, spasmodic use of appointments, interferes with the continuity of the work, dampens ambition, and includes a large element of dishonesty and disrespect. No pupil who is persistently careless in study, unfaithful in practice, or irregular in lessons ought to think for a moment of entering upon the life of a teacher; no one already advanced in preparation for such a life ought to ask for a testimonial unless he is willing to have future pupils like himself. It is wise for all expectant teachers to remember Emerson's words: "If you would lift me, you must be on higher ground than I."

You may make a compass point invariably to the point marked N on the dial by fixing it so that it can not move, but such a compass has no value. Teachers may get into a rut that restricts vision and progress just as a fixed compass would restrict the traveler. He could go in but one direction. Time changes, new ideas come to the fore, and we may get set in the wrong direction, and persist therein unless we have flexibility and sensitiveness to a change in the musical current.

Moman's Work in Music.

EDITED BY FANNY MORRIS SMITH.

PART II.

- ITALY: Tarantelle, Moszkowski.
(Arranged for piano, four hands.)
- SPAIN: Aia, "Saraband—Larcha ch'o pianga," Händel.
(Arranged for piano, four hands.)
- FRANCE: (a) Minuet, Tiers.
(b) Gavotte (Piano Solo), Brahms-Gluck.
- HUNGARY: (a) Hungarian Dance (Violin Solo), Brahms-Jochim.
(b) Gipsy Song, "La Zingara," Dvořák.
- POLAND: Polonaise, opus 53 (Piano Solo), Chopin.
- GERMANY: Waltz Song, "Se Saran Rose," Ardit.
- BOHEMIA: Slavonic Dance, opus 46, No. 2, Dvořák.
(Arranged for piano, eight hands.)
- ENGLAND: English Ballad, Old Seventeenth Century.
"Come, Ladies and Lads."

Mrs. Loman also sends us programs of a charming lecture musicale on "Music and Poetry" and one on "Music and Shakespeare," both delivered in Duluth. All the work of Mrs. Loman is thoughtful, and choice in subject and contents. The programs themselves are educational. It is with this, however, that this paper is particularly occupied. The subject is the most neglected and least understood of any in the whole realm of modern music; and to its neglect may be ascribed, in great measure, the unhealthy trend of music during the last thirty years.

In reviewing the musical illustrations of Mrs. Loman's lecture, their somewhat exotic character strikes the student. The tarantelle is by a Russian educated in Germany, the Spanish saraband is by a Saxon, the gavotte by a German, and the German waltz by an Italian. None of these folk-dances—the spontaneous production of the people. They are imitations of the originals, or else compositions in some certain musical meter which has been derived from the original dance, and apparently no attempt was made by Mrs. Loman to reproduce the dances from which the compositions played had been derived—something absolutely essential if the rhythm, tempo, and expression of the original pantomime are to be revived.

To clubs which have a program on this subject in preparation we suggest that the first step should be the purchase of "Dancing," by Mr. Lily Grove, Badminton Library, published by Longmans, Green & Co.

Those who have not read Mrs. Grove's book may be safely said to be ignorant of the very genesis of music. Her pages, moreover, contain a lavish number of the original dance songs and rhythms belonging to historic dances. This book, which is in English, is within every one's grasp; but students who wish to go deeper into the subject should obtain the "Geschichte des Tances in Deutschland," von Franz M. Böhme, published by Breitkopf & Härtel. This book, besides a great amount of curious and interesting information, offers a second volume of dance music with the original words where they could be obtained.

"Die Grammatik der Tanzkunst," von Friederich Albert Zorn, Leipzig, published by F. F. Weber, an extensive work, goes still more into the technical side of the subject. These books are in German, but armed with Whitney's "German Lexicon" and a German grammar, they will repay the music lover who makes them his first German reading-book. The principal wealth of information on the connection of dancing with music is in the French, and at the head stands "La Danse Grecque Antique," by Maurice Emmanuel—Paris, Hachette et Cie. This is thoroughly illustrated from the existing

remains of Greek art, and well worth perusal. Hachette et Cie also publish "La Danse," par G. Miller, which has been revised by D. Appleton & Co., New York, and which is most interesting, from its collection of ballet costumes and poses from old French prints. This book contains more or less musical illustrations from "Echos des Temps Passés," published by A. Durand et Fils. This latter work, in three volumes, contains a historic series of French songs, from troubadour chansons to the present time. Taken with Pauer's edition of the old masters, these volumes will go far to make a complete program. There is a similar edition of classic violin suites by Bach, Tartini, Vioti, and others. Edited by Alard.

Georges Bizet has edited six series of selections from the vocal works of French, Italian, and German masters, transcribed for the piano, called "Le Pianiste Chanteur," published by Heugel et Cie. These are not so difficult as the transcriptions by which Thalberg placed all the treasures of vocal music in his "L'Art du Chant" within reach of the pianist.

Students of Polish and Russian music will find Kullak's transcriptions of twelve Scotch, Polish, or Russian airs all very characteristic. The collection of Hungarian airs edited by Korbay and published by G. Schirmer are very valuable. Likewise a series of "Songs, Impressions, and Memories" ("Nálad, dojcas, upomink"), by Zdenko Fibich, published by Fr. A. Urbanek, Prague. Schirmer's "Anthology of Italian Song" fairly covers the Italian field. "Spanish Dance Rhythms" is very well illustrated by a series of Mexican dances published by Wagner & Larive, Mexico, and in commission with Lyon & Healey, Chicago.

When Greg is included in the series, it is well to obtain the volume of "Norwegian Melodies," published by O. Ditson, which, although probably altered from their original localities by the modern setting, offers a very interesting comparison between the artless folk-song and dance and the artistic music evolved from them. All the above works may be ordered through Theodore Presser.

As to English music, the best collection is Chappell's "Music of the Olden Time," now out of print. It is not a work which it would be expensive to reprint, and one of the first fruits of the possibilities of converted action by the Federation of Musical Clubs should be a subscriber's list sufficient to cover the expense of a new edition.

Magnus's "History of the Piano" also contains a good selection of music, chronologically arranged, which covers old English baroque composition fairly well. But we understand that this is out of print also. England is probably in possession of a variety of works set in American circulation on English, Welsh, Scotch, and Irish song; but the interest displayed by musical clubs in these subjects is the first suggestion of an American demand for them.

How much significance CLARA SCHUMANN, there can be in an old program, and what memories on it evoke! I find myself again with a mad pleasure at one, dated November 27, 1871, Sale der Situationskarte, Berlin. The magic names of the two great artists which grace it are those of Frau Clara Schumann and Frau Amalie Joachim. They are both dead; but still I see Madam Schumann, in her black velvet concert dress (her beautiful neck and arms rising imperially from the soft richness of the folds), bending over the keyboard of the grand piano; and still I see Frau Joachim, in her pink silk, standing upon the platform, her charming lady face framed in bands of dark hair.

How splendidly they interpreted the great masters, the one on the piano, the other with voice, —at high priestesses of art!

Instead of a concert program, tombstones bear their names now; but the warmth of their inspired utterances yet penetrates the mist of years, and makes them live again to those who heard them. I hope they are still together in Paradise, and that they are showing the angels how to play and sing.

A BERLIN PROGRAM TWENTY-EIGHT YEARS AGO.

It would be interesting to look over the old program, and see with what they regaled the Berlin public while they were still here below. I find it a thoroughly "up-to-date" program, even at the present day. Here it is:

MONTAG, DEN 27 NOVEMBER, 1871, ABENDS, 7½ UHR.

IN

SAALE DER SINGAKADEMIE.

CONCERT

VON

FRAU CLARA SCHUMANN

UND

FRAU AMALIE JOACHIM.

PROGRAMM.

- I.
1. Sonate, op. 101, Beethoven.
- Allergro von Chopin. Vivos alla Marcia. Largo und Allegro.*
2. Arie aus dem Weihnachts-Oratorium, Bach.
3. (a) Impromptus, op. 90, C moll, Schubert.
- (b) Variations, op. 92, Mendelssohn.
4. No. 1-5, aus Frauen Liebe und Leben, Schumann.

II.

5. (a) Gavotte, Gluck.
- (b) Nocturne, No. 1, aus op. 21, Schumann.
- (c) Scherzino aus dem Faschingsschwank, Schumann.
6. (a) "Entstehung" aus der Winterreise, Schubert.
- (b) Ein Sonett, Brahms.
- (c) Wiegenlied, Brahms.
7. No. 1, 3, 5, 7, 6, aus den Ungarischen Tänzen. Zu vier Händen, Brahms.

Vorgetragen von FRAU JULIE VON ASTEN und FRAU SCHUMANN.

Die Begleitung am Clavier hat Frl. Julie von Asten gütigst übernommen.

This country is fully twenty-five years behind Berlin in musical culture, and the works of Brahms, which were played and sung in Berlin so far back, are just making their way here as "novelties" now.

CLARA SCHUMANN'S PLAYING.

Clara Schumann's playing was distinguished preeminently for the beauty and nobility of her tone, and for the classic finish and grandeur of her style. Deppe used to say, "She is the most musical of all the pianists." Her conception was perfect, and whatever she played, it always seemed exactly right. You could not wish for anything better. Her touch was deep and magnetic, and was never harsh, although powerful and satisfying. She seemed entirely to fill every space in your soul, and you left the hall contented, and with the artistic impression singularly complete. She was the finest Bach player I ever heard, putting into his music the veritable "sacred fire," and investing it with the breadth and warmth of comprehension which it ought to have.

I shall never cease to congratulate myself on having twice heard Clara Schumann and Joachim play Beethoven's "Kreutzer Sonata" together. They seemed to set and react upon each other in this great work (the king of sonatas) in a manner that thrilled and excited the listener. There was what Shakespeare would call a "marriage of two minds" in the performance of these formidable artists, united as they were by the closest ties of friendship and long association, and brought up in the same artistic environment. The "Kreutzer" will never have a more perfect interpretation than it received from them.

It has become the fashion for some of the younger generation of violinists to cast a slur on Joachim's playing of late, but, as Schreiner once remarked to the writer, "these have never heard Joachim in his prime." He was then, like Liszt, "unapproachable."

HER EARLY HISTORY.

A few biographic details, and I have done—since this article must be brief.

Clara Schumann was the daughter of Frederick Wieck, and was born at Leipzig, September 13, 1819. She began the study of music when very young, under her father's guidance. Wieck, as everybody knows, was an altogether remarkable and original teacher, and his gifted little girl made her debut in public when she had just completed her ninth year, playing, with Emilie Reinhold, Klambrenner's four-hand variations on the "March from Moise." The notices in the Leipzig papers show that she was already an object of much interest in the town. At this time she was accustomed to play the concertos of Mozart and Hummel with orchestra by heart, and thus early did she lay the foundation of that sympathy with the orchestra which so distinguished her. On November 8, 1830, when just over eleven, she gave her first concert at the Gewandhaus, and her performance is cited as a proof how far application and good teaching can bring great natural gifts at so early an age. Her solo pieces were "Rondo Brillant," opus 101, Kalkbrenner; "Variations Brillantes," opus 23, Herz; and variations of her own on an original theme. She was publicly praised by the critics for almost possessing the brilliant style of the greatest players of the day.



CLARA AND ROBERT SCHUMANN.

SHE CREATES A FUTURE IN PARIS.

Her next appearance was on May 9, 1831, in pieces by Pizis and Herz—still *bravura* music. About this time she was taken to Weimar, Cuxell, and Frankfurt, and in the spring of 1832 to Paris, where she gave a concert on April 13th. Mendelssohn was there at the time, but was ill and unable to attend, and thus the meeting of these two great artists—destined to become such friends—was postponed. Clara was then twelve years of age. This was the only time that she ever played in Paris, which seems very singular, as it was in Paris that she was first fully appreciated. Wieck told me himself, when I went to see him in Dresden, in 1872, that "people were very much impressed in Leipzig when they heard she had created a furore in Paris. It made a marked difference in their reception of her." Wieck was very proud of having been the first to teach Chopin's compositions in Germany, and he gave an amusing account of Clara's performance of Chopin's—then utterly unknown—piano concerto in F minor, in Leipzig, when he was about seventeen. "So little applause did it receive," said he, "that my daughter and I slunk home after the concert as if we had committed some disgraceful act in introducing a new and beautiful work by a rising genius! People said that my head was stuck full of crazy, new-fangled notions, and that I would ruin Clara by teaching her such music as Chopin's." After we got home the child wept. We were both thoroughly disheartened, and Clara little realized what she had achieved as an artist!

When our little heroine was thirteen years of age, the two most important events in her career happened to her.

These occurred in October and November in the year 1832. In October Clara made her debut in the famous Gewandhaus concert at Leipzig, in Moscheles' "G-minor Concerto," Pohlens being the conductor, and for the first time forward her name is regularly found on the programs. Mention is made of her playing Bach's "Triple concerto in D minor" with Mendelssohn and Rake-man, on one occasion, and of her appearing twice with Liszt in a duo of his for two pianos. How exciting and inspiring must it have been for the young girl to play with two such geniuses as these! One would like to know what they thought of her, particularly Liszt, whose kind of talent was so different in character from hers. How fascinating they must have been together! He was then in the zenith of his fame.

HER MUSICAL ASSOCIATION WITH SCHUMANN BEGINS.

In November, 1832, Clara was first associated artistically with her future husband—the great composer, Robert Schumann. He was twenty-two years old, and had been studying with Wieck for two years, and it was at a concert given by Wieck and his daughter that the first movement of Schumann's first concerto, in G-minor, was publicly performed. This concert took place at Zwicken, where Schumann was living in the winter of 1832-33.

He was carried away by Clara, adorned as she was with the two-fold charm of child-like sweetness and artistic genius. "Think of perfection," he writes to a friend, "and I will agree to it." Many expressions in his letters seem even to betray a deeper feeling, of which he himself did not become fully aware until several years later. In 1836, when Clara was seventeen, his attachment was first definitely declared. It was reciprocated by her, but her father, who was anxious, did not favor the match. For a long time he obstinately opposed it, until Schumann, finding persuasion of no avail, called in the assistance of the law, and Wieck had to account for his refusal in court. The final result of the suit was that Wieck's objections were overruled, and the marriage took place in the church of Schoenfeld, near Leipzig, on September 12, 1840, when Clara was twenty-one.

CLARA INSPIRES SCHUMANN'S SONGS.

One must admire Schumann's pluck in this bringing his father-in-law to terms, and one would truly have expected so practical a procedure from a man so poetic in his music. His passionate love for his charming bride had a great effect upon his compositions, which are of a very striking character during the years of his marriage. His long repressed feelings found vent in songs, of which he wrote above one hundred; and with the close of 1840 he felt that he had worked out the vein of expression in the form of song with pianoforte accompaniment to perfection. He said, "I can not promise that I shall produce anything further for the way of songs, and I am satisfied with what I have." Twelve songs from Ruckert's "Liebesfrühling" ("Springtime of Love") were written conjointly by the lovers.

CLARA SCHUMANN WAS A WIFE.

Clara seems to have been as remarkable a wife as she was an artist. It was probably fortunate for her that her husband was prevented by an injury to his hand from becoming a pianist. Had he been a player, as he had originally intended to be, instead of a composer, she might have been crowded out, and her talent have been secondary to his. As it was, he was dependent upon her for the interpretation of his piano works to the public. This responsibility broadened and strengthened her as an artist. Her beloved husband's fame was dearer to her than her own, and she was the first to sound the trumpet which proclaimed it. Schumann found in her what Wagner found in Liszt, the comprehension of his thought, and its mirror to the world. She was, indeed, his twin soul. Such a union could not but be happy.

Once heard the wife of a world-renowned artist say to a friend of hers about to marry another artist, "My dear, I have a piece of advice to give you, as you are going to be the wife of a musician before the public. Never imagine that you can be first in the heart of your husband. To an artist, his art is always first. Recog-

nize that fact, and unite yourself to him in his art and you will be happy."

Robert and Clara, in their homelife, lived only for their children and for each other. I was told once that Clara Schumann had ten children! Whether this be so or not, the family was a numerous one, and one wonders how she could have found time to practise for the incessant demands of the concert room. This makes her public career all the more remarkable. Schumann's fascinating "Album" was composed originally for his own little ones, as is well known. Sometimes the privacy of homelife would be varied by an artistic flight of the married pair to Vienna, or to some other city, where Schumann would conduct one of his symphonies, and Clara would play his great piano works. Such occasions were inspiring, but after they were over, gladly did they fly back to their home nest again.

"Stay, stay at home, my heart, and rest, Homekeeping hearts are happiest."

wrote Longfellow, and Schumann would have agreed with him.

We can imagine what Clara must have suffered when her husband began to break down with melancholia, which began as early as 1844, and culminated in an attempt to drown himself in the Rhine in 1854. He was rescued from the river, but was obliged to take refuge in a private asylum for the insane, near Bonn. Here he died in 1856, on July 29 (when only forty-six years of age), in the arms of his dear wife, who had returned from a triumphal concert tour in England in time to receive his last sigh.

Schumann's mania consisted in imagining that he heard one voice incessantly, and certain harmonies, or voices whispering to him, and must, I think, have been harder to bear than Beethoven's deafness, or Bach's blindness toward the end of their lives.

HER LIFE AS A WIDOW, AND HER COMPOSITIONS.

Clara outlived her husband many years, and she continued her glorious artistic career nearly up to her own death, which occurred quite recently. She accepted a professorship in the Conservatory of Music in Frankfurt-on-the-Main in 1878, where she lived and taught with great success for years. In England she was a tremendous favorite, and her concert trips there were annual. A large sum of money was raised for her there and in Germany, when ill health caused her to abandon her concert appearances.

I will refer the reader to "Grove's Dictionary" for a list of Clara Schumann's compositions, upward of thirty in number. Her works are remarkable for their interesting rhythms, and for the freshness of their modulations. Their general characteristic is that of delicacy rather than force, and they require a touch of the daintiest lightness for their performance, although qualities of an opposite kind are occasionally shown, as in the "Souvenirs de Vienne," opus 9, which is a set of variations in *bravura* style on Haydn's "Austrian Hymn."

Among the more serious compositions of later date are a trio in G-minor for piano, violin, and cello, which is thoroughly musiclike and interesting, these charming cadences to Beethoven's Concertos, opus 37 and 58, and a set of three preludes and fugues, opus 16, which deserve mention and which form a most valuable study in legato part playing. She also wrote a short piano concerto in A-minor, the first movement being reduced to a single solo, which ends on the dominant, and leads at once to the cadence. Possibly Liszt may have got his idea of continuous movements from her.

THE NATIONAL FEDERATION OF MUSICAL CLUBS.

By Mrs. THOMAS E. ELLISON.

—The "Record of the Official Proceedings of the First Biennial Meeting," held at St. Louis, May 3-7, 1889, which has been prepared for publication by Mrs. Thomas E. Ellison, Fort Wayne, Ind., recording secretary of the Federation.

This attractive pamphlet contains, in addition to the minutes, reports, and papers presented by the various officers and committees, the programs given at the musical festival. They are not only interesting, but valuable. Clubs that are making a study of music in America will find Mr. Krebbs' program on "Folk-song in America" given with the text of the slave, negro, and New England folk-songs.

Mrs. Moore will mail copies to any who desire them upon receipt of fifteen cents in postage. The program book for courses of five years' study may be obtained from Mrs. F. S. Wardwell, 330 Main Street, Danbury, Connecticut, and from the sectional vice-presidents.

Mrs. James Pedersen, 228 West Forty-fourth Street, New York City, corresponding secretary, has returned from Europe, and has resumed her official work, which during her absence was assumed by Mrs. John Elliot Curran, of Englewood, N. J.

Mrs. Charles Farusworth, of Boulder, Colorado, Librarian of the Federation, is spending the winter at 512 South Alvarado Street, Los Angeles, Cal. Mrs. Farnsworth is prepared to supply a federated club with the programs and year-books of clubs of the Federation.

The work of the artist committee, Miss Helen A. Storer, Akron, Ohio, has been eminently satisfactory to artists and clubs, and the scope of this work is constantly enlarging.

Clubs from all sections, realizing the advantage to be gained in arranging their recitals for this season through Miss Storer of the artist committee, and Mrs. Frederic Ullman, 282 Forty-eighth Street, Chicago, chairman of the bureau of registry, are constantly being solicited. The work of each of these committees is entirely gratuitous.

THE vocal section of the Women's Philharmonic Society of New York announces a series of seven educational concerts to be given in the Chapter Room at Carnegie Hall.

"The Modern French School," directed by Miss Josephine Torrier; "The German School, Old and New," by Miss Lillie d'Angelo Bergh; "Rahnsen," by Miss Emma Hirsch; "Schubert," by Madame Emma von Klenner; "Mozart," by Madame Eugenie Pappenhof; "Old English Ballads," Madame Louise Gage Courtney; "The Romantic School," Madame Anna Lankow.

At a recent meeting of the Executive Council of the Women's Philharmonic Society of New York Mrs. Lowell T. Field, 379 West End Avenue, was elected president *pro tem*, to preside until the annual meeting in April, 1900, in place of Mrs. M. Fay Pierres, resigned.

CHILDHOOD SONGS.

By THOMAS TAPPER.

LOOKING back on childhood's times, on childhood games and ways, we behold them as in an atmosphere of things holy. All is, at once, wondrous and sublime; wondrous, for we did not fathom it then; sublime, because we can not fathom it now. The days were rare, the scenes had a glory unlike any other; the game was the problem; and the ways were wide beyond the ken of any man who ponders on them.

There were songs in those days. We did not know it then; but they resound now in the memory of golden days. They were the home songs, the songs of school, the choral from church, and the extras which came from no one knows whether. How much of us is in them! We hum them softly, looking at the same object, the listener; and the man of now and the child of then. It is one's self, and yet one's self is the beholder.

All the selfhood glorified lies in a Childhood Song, because in it, perhaps more than in any other action, there is the spirit. I know of nothing which shows, in so marked a manner, the spiritual predominance, as children singing in class, when they yield themselves to the song. The bearing is not heavy, the face is filled with the light of ordinary life; and when the song is

over, one need have no deep insight to witness the return to the world of Now and of Common Things. It is inevitable that such moments be few.

It is easy to understand, then, that songs learned in childhood are an investment for manhood. The investment should be of the highest order and earnest value. Having in them the possibility of life-long dwelling with us, childhood songs should be worthy of their long abiding with the singer. They will be remembered whatever their theme or character; but if we not before children words and music in a beautifully unified product, we shall be making an investment which shall be the delight of later life. Inasmuch as the song-heritage will inevitably exist, we are reminded that by our conscious effort we must make it as pure as possible. The child that carries into manhood songs of country, home, flowers, times, and seasons is in a healthy measure equipped for rare days throughout life.

We should demand that the Childhood Song be well written. And because it has so great a possibility. The composer of songs for children, quite like the artist, is measured not more in how he writes than in what he selects to write. As the initial indication of the true artist is in what he selects to paint, so the prime quality of the song-writer comes out what he selects for his theme. It is not alone good text and good music, but these in the service of a thought worthy in itself. If Childhood Songs are well written on a wisely chosen theme, the maker of laws may go out of business; for there is social molding and uplifting in them. When the song is about something worth storing up, it has an element of greatness in it.

As we go through life we learn many things that drop away; and we begin to define life as that which we do not forget. Those moments in education are least likely to pass from us which are spent in song; there is so much activity in the expression of it, and so much latent value in the gain of it. When words, and music, and a good theme, a deft teacher, and a pleasant quartet of an hour are combined, an impression is making which years will surround with that atmosphere of things holy which is unobscurable.

TIMELY SUGGESTIONS.

TO YOUNG TEACHERS.

1. Be hopeful, patient, kind, and firm. Under all circumstances keep your temper.
2. Never let hours of work intrude on time which should be given to study, reading, or recreation.
3. You can not be too well equipped with facts pertaining to your art. Study thoroughly, and review often, all you can about your art, past and present, his actually and theoretically.
4. Keep abreast of the times by reading contemporary periodicals. In them you can find encouragement, advice, assistance, knowledge, and many little odds and ends of information that later may be invaluable to you.
5. Buy the books published from time to time bearing on your subject, and read them. There are too many teachers fail to do. Early begin the nucleus of a library. If you wished to be learned, you must be students.

TO EXPERIENCED STUDENTS.

1. Be sensible, studious, polite, and considerate to your instructor.
2. Practise at the same time each day, if possible, and in the morning rather than in the afternoon. Practise slowly, regularly, and not more than one hour at a stretch; do not neglect your head; develop intellectually while maintaining bodily health.
3. Devote several hours daily to recreation, if you would prosper at your work. Take daily walks, if convenient, and guard against even the faintest sign of trouble appearing. Nervous, high-strung, over-worked pupils are susceptible to "tiredness" in chest or back, especially if they sit too long at the piano, or sit in a cramped, uncomfortable position. Never practise when feeling that way; take a walk or long breathe or give a few minutes to light calisthenics.
4. Consider carefully the material you are required to read about the composer and other musical celebrities when ever such books are obtainable. Buy all means put yourself up in the history of music and about the chief actors and epochs. Read biography.
5. Subscribe for as many periodicals as you prefer; but it is better to digest all the information found in one than to half read a dozen. Accumulate a library as you advance in your studies.

We have sufficiently shown that the nose is the proper

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The end aimed at, however, is control of breath and

We have sufficiently shown that the nose is the proper

channel of entrance of air into the lungs. If one finds it possible or difficult to breathe through the nose, a physician should be consulted, preferably one that has given the nose and throat special study, not only as to its diseases, but also as to the conservative management of them.

It is within the writer's knowledge that Patti was exceedingly careful in allowing local treatment of her throat. She took good care of her health in all particulars, and hence no necessity arose for the use of extreme measures. Nature had given her normal nasal passages, a throat perfect in its contour, ample in its dimensions, and lined by a deep rose-red mucous membrane, to all appearance a piece of velvet.

If obstructions exist in the nasal passages, proper treatment will be a great help to securing resonance to the voice. Think of how a "stuffy head cold" damps a voice at other times resonant and full. Nasal breathing thus secured will cause many a trouble, thought to be in the throat, to disappear as if by magic.

The writer would not desire it to be understood that in the use of the voice in singing or speaking all breathing should be through the nose; for every voice-user knows that rapid breathing is often required, and air taken by the mouth at such times is not only desirable, but absolutely necessary. But at the proper places, when time allows, fill the lungs steadily and slowly with air through the nose. Habitual mouth breathing, "on duty or off duty," will lead to diseases of throat and lungs.

"Take care of the lungs and the voice will take care of itself" includes all that is herein stated and a great deal more, all of which vocal teachers endeavor to impress upon pupils undergoing vocal training. The writer desires to add his note toward the things that make artistic success possible and lasting. This contribution is on a subject that is at times misunderstood, if not entirely neglected, in daily life, and liable to be slighted even by those who have been cautioned not to be negligent of breathing deeply and of taking the regulation one hundred deep inhalations of fresh air daily.

THE editor of the Vocal Department feels like apologizing to the pianists for appropriating to these columns the following article from the pen of Mr. Glenn Dillard Gunn. It was most graciously written for students of the keyboard; but the central thought of its argument is so apt and so perfectly adapted to the needs of singers that I submit it for their special perusal, confident that its mission will be accomplished. All vocalists should know the music they have to sing in public. They should be so familiar with the ideas contained in the text, and their musical treatment by the composer, that the act of presentation ceases to be any tax upon the memory, but clearly and definitely a matter of elucidation.

The singer who is in any sense a slave to the score is robbed of half his powers. The flow of magnetism is interrupted; conviction and earnestness are interfered with, and the constant changes of position and expression may not only the flow of tone, but the freedom of thought. Make it a rule, therefore, never to appear in public (excepting, of course, choir work) dependent in the slightest degree upon the printed page for suggestions.

The much that can be added concerning musicianship, which should become a part of the equipment of every singer, is ably expressed in Mr. Gunn's paper, which follows, on—

This subject has recently HOW TO MEMORIZE, been so much and so ably discussed by GLENN DILLARD GUNN, I believe, because we have been arguing about a misconception. "Memorize" as applied to music in this connection conveys a false impression. A piece of music should not be memorized than a proposition in geometry. The man who has simply "learned his piece by heart" has no more claim to the title of musician than the school-girl, reciting a theorem parrot-like, may be called a mathematician.

The head of this article should therefore read "How to Learn." For, as Mr. C. N. Smith has so well expressed it in his able article in the October *ETUDE*, "A piece must be learned by heart; it must be mastered, made a part of the student's consciousness." The musician must be familiar with the facts of the composition as the mathematician with the facts of his circles and triangles, or the philosopher with his Kant and Schopenhauer.

The facts which the musician has to learn are, first of all, musical facts. Not the printed note, the name of a harmony nor succession of harmonies, but the actual sound must become "a part of his consciousness." And his knowledge of this sound must be scientific—that is, systematically classified. It must exist in his mind as a certain succession of definite harmonies and melodies, framed in a form as symmetric as that of a cathedral, though built of tones which endure but a moment. To learn in this way, one must have a complete knowledge of harmony and form. But it is the only way to learn; because it is only thus that one can enjoy a full view of a work of art in instrumental music such as one can at any time have of a picture or a poem. Music comes to us in succession, and it is only by thus acquiring a mental photograph of the composition that we can ever view it as a whole.

Music which has thus become a part of one's mental world can be reproduced at will, or if one "has a technique" in transferring one's musical thoughts to paper, there will be no trouble in writing it out. At the first reading, you should begin to learn the piece, phrase by phrase, even as the composer has developed his thought—that is, according to the form. The intelligent teacher can make this studying according to form so simple a matter that the smallest child will find it in no difficulty; because it is the natural way to study. We are often told to memorize the printed page; this adds a useless complication to a problem sufficiently difficult. The problem is to perform the piece, not to write it out from memory, though this can easily be done with a piece which has really been learned.

One should, therefore, study each technical detail: The position of every note and chord on the keyboard, the position of the hand—all should be systematically learned. This covers, of course, the learning of each hand separately and all the points so often dwelt upon. No better directions can be given for this phase of the process of learning a piece than those found in the article referred to—"How to Learn." The teacher may say, "I, though it is my impression that there are other eminent teachers in Europe besides Leschetizky (Robert Teichmüller, of Leipzig, for example) who have similar ideas on memorizing. However, 'I speak as of Leipsig,' to paraphrase St. Paul.

Robert Schumann, in his "Musikalisches Hans und Lebens Regeln," says that a perfect musician, when listening to even a very complicated composition for the first time, should be able to see it clearly before him as if in the orchestral score. The note and the sound were, of course, to Schumann interchangeable quantities. He meant, therefore, the clear perception of each tone, the full grasp of all tone combination, melodic and harmonic, and of all tone-coloring. How many of us can do this with a piece we have often heard, or even studied long and perhaps learned "by heart"?

This being our ideal, how far from the perfect musician is the man who is dependent on the printed note for his musical thoughts? Be he never so good a sight reader, if he knows and can reproduce no music but that which is before his eye, we must deny him the title of musician (*Wunder*). He is what the Germans call a *Musikant*, a clever man of musical intelligence, indispensable in orchestra or as accompanist, but condemned ever to serve in the vestibule of the Music's temple. He can not enter into her "Holy of Holies," nor can she enter his heart and abide in him.

THE singer or player performs with the ultimate aim to please and to improve his hearers. We have no regard for the musician who has no regard for his audience.

HOME NOTES

A musical reading of Jose Laglo's poem, "The Songs of Seven," arranged by Mr. William E. Crawford, organist of St. Pleasant Baptist Church, Newark, N. J., was given on October 24; Miss Margaret McMoran, reader; Miss Helen S. Barker, soprano; and Mr. Crawford, organist.

The sixth organ recital of the present series was given by Mr. Herve D. Wilkins, on November 20th, in the Third Presbyterian Church, Rochester, N. Y. Mr. Wilkins was assisted by Mr. Marvin E. Barry, baritone.

MISS ELIZABETH SCHULTZ, the well-known Milwaukee pianist, is taking a vacation to recuperate from the exertions that have been incumbent upon her in her work for her conservatory. After her strength is regained she will go to Europe, where she expects to continue her studies under Leschetizky. Miss Schultz, when but five years of age, was admired as a musical genius.

MISS M. E. OLIVIA PENDALL announces the opening of her first season of teaching in Worcester, Mass. Miss Pendall's success in teaching both voice and piano in other cities augurs for her continued prosperity in her new field.

The third series of the Symphony Concerts by the Thunder Orchestra, Henry Gordon Thuermer, conductor, will be given on Friday afternoon, beginning December 1st, in Wilkeson Hall, Philadelphia. The last concert of the series will be given on April 28, 1900.

EDWARD BLATNEY PREY, lecture recital pianist, of Tucson, is the midst of a nine weeks' tour in the Middle and Western States. He will make a southern tour after the holidays, his route being Kentucky, Tennessee, Arkansas, Texas, Mississippi, Alabama, Georgia, the Carolinas, and Virginia. Applications for dates must be sent early to 140 Boylston Street, Boston.

MADAME ADA HEINE, of Pensacola, Fla., passed away on October 26th. Madame Heine was the wife of the great blind violinist, Joseph Heine. She was an artist of the highest order, and will be missed in Pensacola's musical circles, where she had a large class, and was esteemed by all who knew her.

The sixteenth musical of the Fargo College, Fargo, N. Dak., was given on October 14th by Mr. E. A. Smith, musical director, and pupils.

MANY of the most eminent piano teachers of New York are varying their week's work by a day in inland towns. Mr. Peretz J. Yergin goes to Schenectady, Pa., every Monday, where he has a large brilliant pupils. Miss Jessie Sharp, of New York, gives the same day to Middletown, N. Y. Readers of THE ETUDE will identify her as the young lady who, at her debut two years ago, played Henckel's exceedingly difficult concerto to the satisfaction of New York critics.

AN evening of music was given on November 1st at the Copley Square School, Boston. The selections for piano were rendered by pupils of Mr. George H. Howard.

MISS ANNIE C. HOLMES has been elected a member of the Boston Club of Portland, Me., and recently played a Chopin ballade in A-flat before that club.

The recital, given by the faculty of the Department of Music of the Presbyterian College for Women, Columbia, S. C., of which Mr. H. J. F. Mayer is musical director, was very enjoyable. Mr. Mayer has just accepted the directorship of the musical department in the above-mentioned college, and has begun his work under very auspicious surroundings.

The fourth organ recital (first of the present series) was given by Mr. Arthur H. Turner, organist, on November 8th, in the First Baptist Church, Meriden, Conn. Miss Julia M. Gridley, violinist, assisted. The next recital will be given on December 22nd.

The announcement of the Mason Piano School, Albany, N. Y., of which Austin Springer is director, has been received. Dr. William Mason is patron of this school.

MISS MARY E. ALLEN, of Webster Grove, Mo., began a series of weekly lectures on the history of music in the city hall, from 1000 B. C. to 1600 A. D., on October 21st. The course will be concluded on December 19th.

A class recital by the members of F. E. Cook's piano class was given on October 18th, in his studio, at Warsaw, Ill.

THE KATZENBERG Quartet, under the auspices of the Synagogue Society of Philadelphia, began their third season's recitals on November 11th. Five complete constitute the series, which closes March 28, 1900.

The pupils of Mr. Edward Mayenhofer gave a musical students' recital on October 12th, at 10:30 A. M., in his studio, Yorkers, N. Y.

A RECITAL, the occasion of which was the graduation of Miss Myra Chase, vocalist, was given by Miss Chase and the faculty of the Chase Conservatory of Music, Columbus, Ga., on the evening of October 23d.

The first piano lecture recital by Mr. Emil Liebling, of Chicago, was given in the Wisconsin Conservatory of Music on the evening of October 26th.

The three hundred and eighth free organ recital by Frederic Archer, director of music at Carnegie Library, Pittsburgh, Pa., was given on the evening of November 13th.

MISS MARY BERKELEY, the blind pianist, recently gave a recital at Fischer's Piano Rooms, 1710 Chestnut Street, Philadelphia, in which she displayed musical intelligence of a very high order.

MISS FRANCES THOMPSON, of Red Wing, Minn., is developing an entirely new phase of work—that of lecture recitals on the music of the American Indians. These lectures are the first of their kind in bringing before the public a little known but very interesting subject. Miss Thompson is a pupil of the late John C. Filmore, who was deeply interested in the subject of the Indian and Indian music.



We Wish Our Readers One and All a Merry Christmas and a Happy New Year.

THE ETUDE closes with the century its sixteen years, and enters the new volume and century with increased vigor. We propose to produce a better and larger musical magazine than we have been producing. Our character and aims remain unchanged. We expand and grow as time goes on, but we do not depart from our standard. Our work is to assist the active teacher, to stimulate the struggling amateur, and to further the educational interests of music. We desire to thank our readers for the support and encouragement given during this last year, and trust we may have their confidence in the future by presenting monthly the very best reading matter and music that can be gathered.

ATTENTION is called to the unusual opportunity offered in procuring the best edition of the music of Camille Saint-Saëns. All of the pieces of the popular composer can be had during December for three-fourths off or 25 cents on the dollar. The edition is the best and the original; the only one authorized by the composer. Add three cents for every \$1.00 worth for postage. The complete list and prices will be found in an advertisement elsewhere. Do not let this go by. Offer closes January 1st.

We have a complete and exceptionally fine stock of Christmas music, including everything desirable (solos, duets, trios, quartets, anthems, and cantatas for the choir; carols, carousels, services, recitations with responsive readings, and cantatas for the Sunday school), and will be pleased to send the same for our patrons to select from.

OUR Eleventh Annual Holiday Offer of Musical Literature, etc., will be found on two pages in another part of this issue. These two pages contain everything musical suitable for Christmas presents. The list has been revised; many of the least desirable articles have been replaced by newer ones that have appeared during the year. The prices of all these articles have been reduced, besides being sent postage free. Many musicians take this opportunity of adding to their libraries. Our special arrangements with the large publishers admit of this reduction in price, which is in force only during December.

Examine this list before making your musical Christmas presents. There is not a poor item on the list. Send in orders early in the month, as the mails are likely to be delayed about Christmas time.

PERHAPS the best offer we have for all-round purposes is Riemann's "Encyclopaedia (Dictionary) of Music." This is the latest and most authoritative compendium of musical knowledge in the English language. The work contains nearly 1000 large pages and weighs over four pounds. Our price during December is \$2.75; postage paid; the retail price is \$6.00. Last year we sent out many hundred books, and not one complaint came from all the buyers; but, on the contrary, praise by every one who mentioned the work. So confident were we last season that the work would be satisfactory, that we offered to refund the money; but not one book was returned. For a musical present it is *par excellence*, suitable for a teacher or any lover of music. It contains the first musical work in every library. It contains everything—biography, history, theory, inventions, musical terms, instruments, etc. For \$2.75 you come into possession of a whole musical library. Do not let this

opportunity pass. The book is bound in leather, strong and durable.

WE issue a calendar that is attractive and moderate in price. For \$1.00 we will send a dozen, or 10 cents apiece. The usual price is 25 cents. Around the border are the pictures of all the great composers; the calendar is in the center. It is printed in gold and other colors. It will decorate the walls of a studio or library. It is often used by teachers as a Christmas present to every pupil. It pleases every one.

We make an offer for any five of the following books for only \$3.75, and pay the postage or express. Cash must accompany the order. In all our offers when our patrons have these special offers charged, the postage is charged extra. The five books form a good working library. This offer is extremely reasonable, being made up of standard works that are on high ratings, and from which usually only a small discount is made. The selection may be made from the following list—any five for \$3.75:

Pictures from the Lives of the Great Composers, Thomas Tappan	\$1.25
Theory of Interpretation, A. J. Goodrich	2.00
Musical Wonders, W. F. Gates	1.50
Piano-forte Study or Hints on Piano Playing, Alexander McArthur	1.50
Masters and Their Music, W. S. B. Mathews	1.50
Musical Reminiscences, L. C. Elson	1.50
Anecdotes of the Great Musicians, W. F. Gates	1.50
Music Life and How to Succeed in It, Thomas Tappan	1.50
Celebrated Pianists of the Past and Present, Ehrlich	2.00
How to Understand Music, 2 volumes, W. S. B. Mathews, each	1.50
Notes of a Pianist, L. M. Gottschalk	1.50
Music and Culture, C. Merz	1.75

THE new work of Mr. A. J. Goodrich—"Theory of Interpretation"—is at last finished, and at this writing is in the bindery, and will be sent out to advance subscribers during the holidays. Our advance order will be in force until the work is on the market. It is not too late to procure the book for less than half price. The book contains nearly 300 large pages, and will retail for \$2.00. It can now be had at special advance price for only \$2.00, postage paid. The offer positively expires when the book is once on the market. We owe our advance buyers an apology for the delay in issuing this important work. It was beyond our power to hasten the publication. We were at the mercy of others who had in charge the mechanical part of publishing. We should be pleased to hear criticisms of this work from our readers.

ONE of the most acceptable gift books on our catalogue is called "In Praise of Music," by W. F. Gates. This is a compilation of 365 quotations in praise of music, for each day of the year, by writers of all ages and countries. It is one of the most artistically bound books that we have ever published; a very attractive cover design with a gilt top; rough nautic edges, laid paper. It retails for \$1.00. The price of our Special Holiday Offer for the month of December is 67 cents, postage paid.

As a gift to your teacher, or to any one musically inclined, we would recommend the life-size portraits of

the great composers. These retail for 50 cents each, but will be sold during the month of December for 30 cents each, postage paid; sent in a tube. These can be framed in your own city, no doubt at less expense than from here, and they will be an ornament to any library or music studio.

THE supplement to the present issue, the life-size portrait of Robert Schumann, can be purchased during the month of December for 35 cents. This is from the original stone, on large—22x28 inches—extra fine paper; and the picture is one of the best, both so far as the subject is concerned and the artist's work as well, that we have ever issued. It is superior to the Rubinstein portrait, which has received the most favorable comments wherever it has been seen.

THE works of Thomas Tappan's "Chate with Music Tab-OF MUSICAL LITERATURE," "The Music Life and ATURE. How to Succeed in It," "Music Talks with Children," "Pictures from the Lives of Great Composers, for Children,"—these four volumes, which appeal to any one at all interested in music, we will send postage for \$3.00 cash. They retail for \$5.50.

We will also send the works of W. S. B. Mathews—two volumes of "How to Understand Music," "The Masters and Their Music," and "Music: Its Ideals and Methods,"—four volumes, which retail for \$6.00, for \$3.50, postage paid. Cash must accompany these orders. The above volumes, taken altogether, form as complete a musical library as any one would desire. They cover every subject, and to any who desire to obtain the entire two sets, we will deliver them free for \$5.00 cash. This is the most liberal offer which we have ever made, and it will positively expire January 1, 1900.

THREE following works will appear about the time this issue reaches our subscribers. We will send them, postage for \$1.00, or will send them separately for 40 cents, 35 cents, and 35 cents respectively. The works are: "The Lighter Compositions of Frederic Chopin." In this volume we have omitted the undesirable and more difficult compositions, presenting only those which are within the range of the average player. We have never issued a more valuable album than this will be.

"Classic and Modern Gems of Reed Organ Music," one hundred and twenty pages, ranging in grade from 11 to V, more than fifty different compositions of various styles. Any one who plays the organ will be well repaid by purchasing this volume for half price. "Grieg is one of the most successful, if not the most successful, of all the modern composers. This volume will contain the best of his compositions, selected, edited, and annotated. Not a dry page will be found in this work. The advance price is 35 cents, and also for the month of December.

You can order all three of these, or any of them that you desire. The editions will be equal to any that we have ever published.

DURING the month of December is a good time to purchase a music satchel, either for yourself or as a gift for some one. We reduce the prices on these for the holiday trade. The most used satchel, that is, carries just what is needed, but one, we sell either in tan or black for \$1.05, postage paid; the other size, which does not double, for \$2.15, postage paid.

We desire to make special mention here of the new satchel we have, which will carry music either folded or once not folded at all. Where you have a great deal of music or a bound book to carry, it carries just as well, if not better, than the regular large satchel; but where one has only a few sheets of music, it can be

folded, and looks as neat as the small ratchet. The price is the same for both of the large ones.

We can send you a real grain music roll, 15 1/2 inches, unlined, for \$1.15; lined, \$1.50; 14 1/2 inches, unlined, 85 cents.

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A FINE silk umbrella, either SPECIAL PREMIUMS 28 or 38 inches, ladies' or SUITABLE FOR THE HOLIDAYS.

subscriptions.

A fifteen-line Chevallier opera glass, 1 1/2-inch objective, with a black morocco body, and particularly fine lenses, for four subscriptions. A pair of opera glasses especially for ladies' use, of white mother-of-pearl, for five subscriptions.

Lady's gold watch, gold-filled hunting case, Elgin movement, for fifteen subscriptions. Out of the large number of watches which we have given for premiums, we have yet to hear the first word of dissatisfaction.

For three subscriptions, we give the *atchel* that folds the music but once; for five subscriptions a *atchel* that carries music without any fold; for three subscriptions, the most style of music roll of black or brown leather, unlined; four subscriptions, lined.

We will guarantee any of the above premiums to give entire satisfaction. Free sample copies will be sent to you to assist you in obtaining subscriptions. We would refer you to the directions at the head of the complete premium list published in this issue.

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In renewing your subscription, try to send at least one other. You will find many valuable premiums mentioned in our premium list.

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We would draw your attention at this time to the musical games published by this house. The first and most important is the "Great Composers." This contains seventeen tricks of four cards each, each trick devoted to a great composer, giving four of his principal works, birth, death, etc., together with an excellent likeness. Played like the literature authors' game. The holiday price on this game is 30 cents.

"Musical Authors" is a game designed to assist in musical biography. It contains fifty cards, each card containing ten questions on the biography of some important composer, so that altogether there are about five hundred facts to be learned, besides the game being an interesting pleasure and pastime in itself. The holiday price of this is 20 cents.

"Allegro" is a music-teaching game, teaching combining both pleasure and instruction. It teaches the rudiments of music; and to give you a general idea, I will say that there are some ten different games that are possible to be played. The holiday price is 30 cents.

"Musical Dominoes" is one of the best constructed musical games known. All the various games of dominoes possible are to be played, and an enormous amount of information concerning tone values is taught without any apparent effort. The holiday price is 45 cents.

"Elementaire," two sets of cards, either one or two separate games, one teaching the lines and spaces, the other, major and minor chords. The holiday price is 30 cents.

"Triads or Chords," another game to help the pupils to a mastery of the common chords, the various keys and their signatures. The price is 15 cents.

One of these games to each of your pupils would make a valuable and charming gift.

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ACCORDING TO OUR USUAL custom, we will send, for \$2.00, SPECIAL RENEWAL OFFER FOR DECEMBER.

ETUDE, a copy of either of the two following books to those of our subscribers renewing their subscription during the current month: "Dictionary of Music and Musicians," by Dr. H. A. Clarke, and "In Praise of Music," by W. F. Gates.

Clarke's dictionary is well known as the most recently published, and therefore most up-to-date, dictionary of music and musicians. It has a number of valuable features, which you will find mentioned in our advertisements.

"In Praise of Music," by W. F. Gates, is perhaps the most artistically bound of our many valuable works of musical literature. It is a gift book, containing 365 quotations in praise of music.

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To those of our subscribers who will send \$1.75 to renew their subscriptions during the current month we will send, in addition to the journal for the coming year, a copy of either one of the following valuable collections of music: "Duet Hour," a collection of easy piano duets; "Dance Album," a collection of easy dance music.

MUSIC IN THIS ISSUE.

"CON AMORE, melody," by Paul Beannott, who belongs to the modern school of French composers. This little piano lyric is pleasing to musicians, and is a good study-piece in cantabile playing for young students.

"CANZONETTA," by V. Hollaender. This composition should be performed with a light, graceful touch, and all chords played in a manner that would give them that harp effect.

"RUSTIC CHIT CHAT," opus 240, by W. F. Sadds. This is an interesting composition composed by one of our popular American composers. It must be well studied, and is to be played in an easy and graceful manner. The different shadings must be carefully noticed.

"HOLIDAY SPIRITS," march for four hands, by H. Engelmann. This march is composed in a happy and joyful mood, and is descriptive of this festive season, when every one should be good and kind to both friends and foes. Mr. Engelmann, the talented composer of this march, was born in Berlin in 1872, and for the past five years has resided in Philadelphia. He is the author of many beautiful compositions, and is fast becoming known by reason of his earnest and conscientious work.

"CRADLE SONG," by Franz Schubert. Of all the great composers, none have written more beautiful songs than Schubert. In his lifetime, which only extended over a period of thirty-one years, he composed over 300 songs. Some of his greatest ones were refused by publishers, and were not known until many years after his death. The one we offer our readers is but a little example of his many beautiful thoughts.

"THE GIFT," a Christmas song, by A. H. Behrend. This song by Behrend, who to-day stands very high in England as a composer, we feel will please you. The sentiment of the words is beautiful, and the music is simple, sweet, and very effective.

"LOVE'S MURMUR," by Esteban Marti. This is a beautiful and very effective composition by one of the younger Italian composers. It reminds one of a still and lovely night, and at a distance this murmuring air is dreamy manner, with a round, velvety touch—if such a term might be used. The imagination can do much toward producing the desired effects.

"NACHTSTÜCK" ("Nocturne"), opus 23, No. 1, by Robert Schumann. Schumann was one of the greatest tone-poets we have had, and this "Nachtstück" is a fine example of his writing. His style was always bold, aggressive, and original, and many of his most beautiful tone-pictures are seldom heard, such as his great quintet, opus 44, and his symphonies, especially opus 38. If you have the good fortune to have a friend who could play these works with you in the form of a duet, you would find new beauties and learn to love Schumann better each day. The nocturne originated with John Field, a most original pianist, who was born in Dublin, July 16, 1782, and died in Moscow, January 11, 1837. In Chopin the nocturne reached its perfection.

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